

THE ARCHITECTURAL RECORD

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THE NEW CHICAGO & NORTHWESTERN RAILWAY TERMINAL.

Frost & Granger, Architects.

Chicago, Ill.

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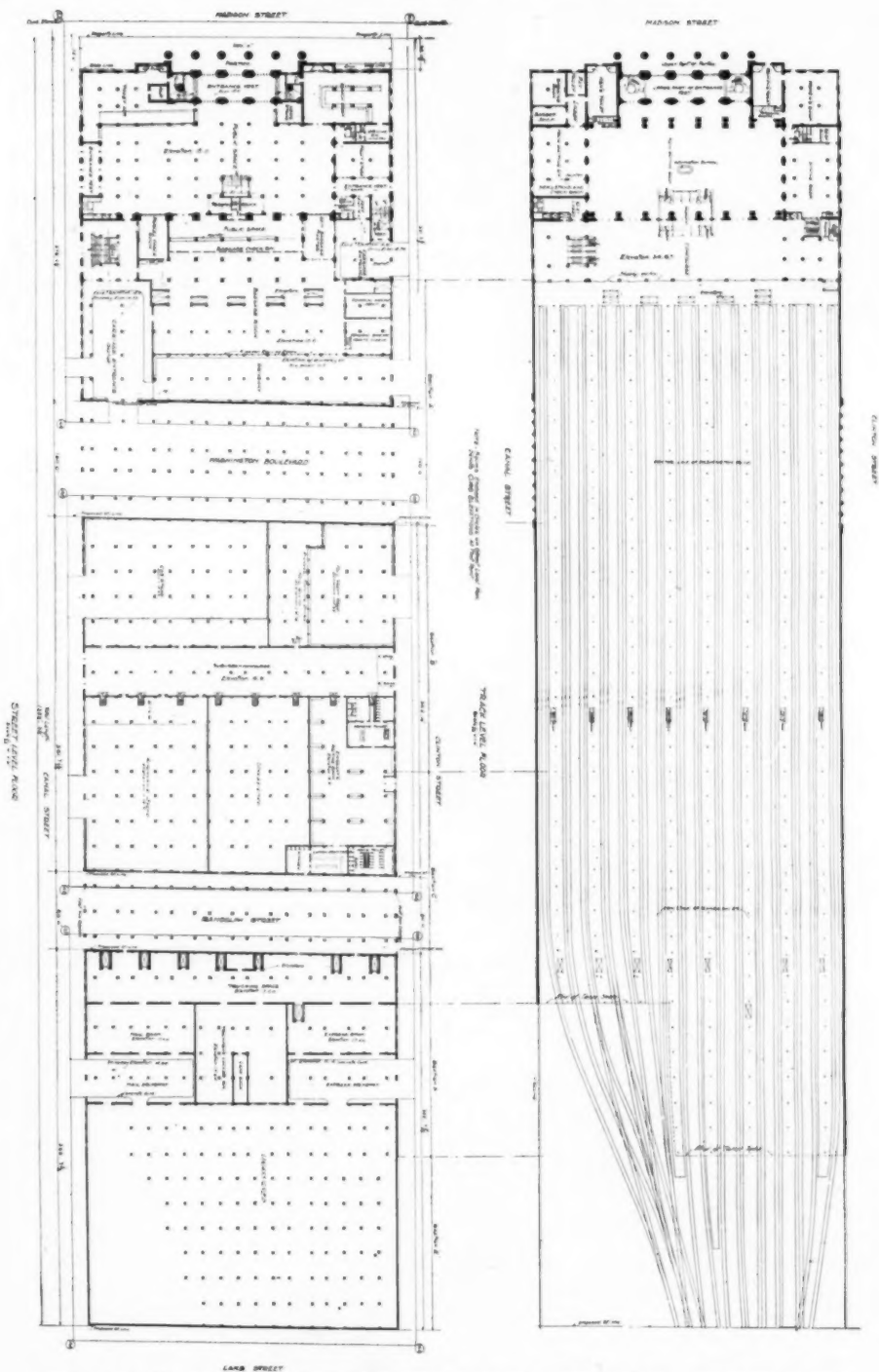
No. 6.

The New Chicago Terminal for The Chicago and Northwestern Railway

While getting ready for the Columbian Exposition, Chicago, for the first time, realized that the city was cut up in all directions by a network of railway tracks at street level and with characteristic energy began to take the necessary steps to eliminate all these danger spots. Since that time the work of track elevation has gone forward until to-day almost all the great railways entering the city come in on an elevation from twelve to fifteen feet above street level. This improvement has already involved an expenditure of very many millions of dollars, and still the work goes forward. Soon after the Chicago & Northwestern Railway Company began the work of elevating their tracks in the outlying districts, the management of the railway realized that the location of their present terminal at Wells and Kinzie Streets was in no way adequate to their present needs, and gave no opportunity for future expansion, and they immediately began to search for a location which would allow them to build a terminal station which would not only supply their wants for many years to come, but would also give to their patrons every possible convenience and at the same time be an ornament to the city.

After several years spent in carefully studying the question from every point of view, the railway company decided that Madison Street, from its natural position on the city map was bound to become more and more the great artery of the city east and west. The difficulties

of crossing the river convinced them that their great terminal had best be located on what is known as the West Side, but as near the central portion of the city as possible. The result of this investigation was the purchase for the station and shed of the block of land bounded on the south by Madison, on the east by Canal, on the west by Clinton and on the north by Lake Streets. This decision, of course, involved the purchase of additional property north and west of the proposed station for the elevation of all the tracks entering the Terminal. The station proper occupies the entire block between Canal and Clinton Streets, fronting south on Madison Street and is three hundred and twenty feet wide and two hundred and sixteen feet deep exclusive of the shed, which joins the head house and extends north along Canal and Clinton Streets approximately one thousand feet. The main building will be of grey Maine granite and the walls enclosing the shed will be of a mottled grey brick to match the granite as closely as possible with granite trimmings, such as base mouldings, string courses and cornice. Owing to the fact that Washington Boulevard, which is the first of the two streets crossed by the superstructure, belongs to and is a part of the Chicago Park System, the Park Commission demanded a special architectural handling of that part of the shed crossing this boulevard so the bridge-like treatment of this crossing will be entirely of



THE NEW CHICAGO & NORTHWESTERN RAILWAY TERMINAL.—STREET LEVEL
AND TRACK LEVEL PLANS.

Chicago, Ill.

Frost & Granger, Architects.



THE NEW CHICAGO & NORTHWESTERN RAILWAY TERMINAL—VIEW SHOWING THE WASHINGTON BOULEVARD PASSAGE ON THE RIGHT.

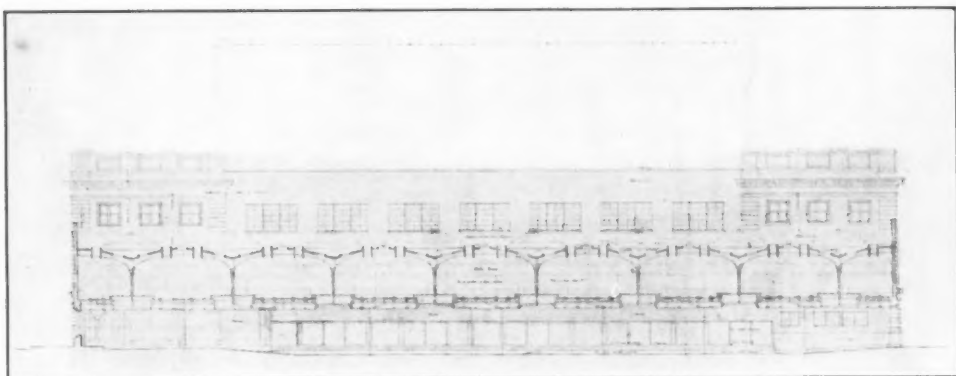
Chicago, Ill.

Frost & Granger, Architects.

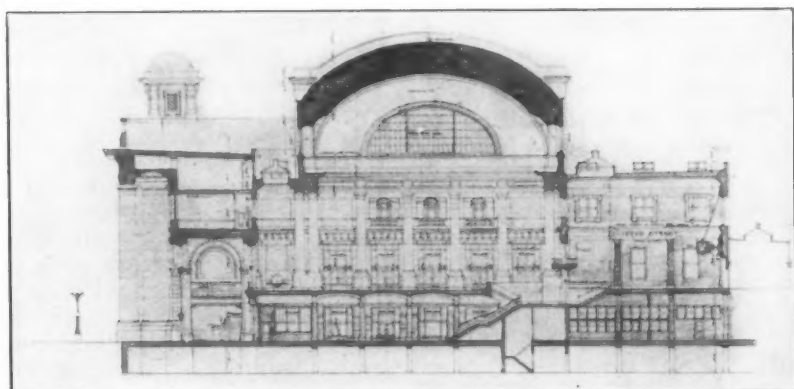
granite. In planning this station the aim of the railway company has been to in every way consider the comfort and convenience of the traveling public. As mentioned above, the main entrance is on Madison Street, where one enters under a granite colonnade, of which the columns, of the Roman Doric order, are seven feet in diameter at the base, while the shaft of each column from base to cap is sixty-one feet. Immediately back of this colonnade, entered by three great arches, is a vaulted vestibule, one hundred and thirty-two feet wide, twenty-two feet deep and forty feet high. The walls and ceiling vault of this vestibule are all of granite similar to the exterior of the building, and at each end of this main vestibule are broad granite stairways to the main waiting room on the track level floor. Similar vestibules, of slightly simpler architectural treatment, give entrance from Canal and Clinton Streets.

The public space for the circulation of travelers at the street level is two hundred by ninety-two feet. Opening from this central space and occupying an area of one hundred and fourteen by fifty-two feet, at the southwest corner of the building between the Madison and Canal Street vestibules, is the ticket office, while in the opposite or southwest corner between the Madison and Clinton Street vestibules is a lunch room eighty-five by fifty-two feet in size. Back of what is marked on the plan as "public space" are carriage approaches from Canal and Clinton Streets and Washington Boule-

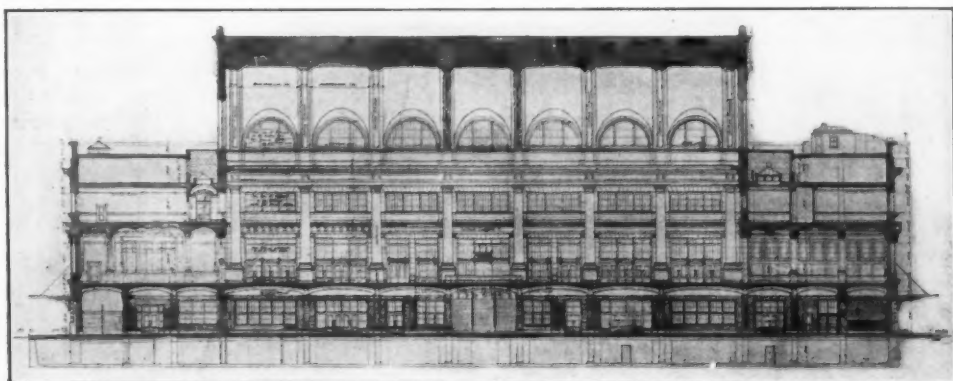
vard and also the place for checking baggage. From the centre of the "public space" opposite the Madison Street entrance rises a marble stairway twenty-six feet in width and leading directly to the train concourse and also to the main waiting room. On the track level floor is located the main waiting room two hundred by one hundred feet in size and eighty-five feet high. At the East end of this waiting room and really a part of it is another more retired waiting room fifty-six by seventy-two feet in size and twenty-five feet high. From this more retired end of the main waiting room open the smoking room, barber shop and men's toilet rooms; the newsstand and parcel check-room are located at the northeast corner of the main room. At the opposite end of the main waiting room are located a dining room fifty-six by seventy feet and the women's retiring rooms. Several novel features have been introduced in connection with the women's department. In the mezzanine floor extending over the dining room and women's room are to be found a tea room and rest rooms for women; also a children's room for the convenience of small people who may have to wait several hours between through trains. Skilled trained nurses will always be in attendance in this department. All of these secondary rooms for women open on to an attractive gallery, where women and children may sit in quiet and seclusion and look down upon the constantly passing crowds in the waiting room be-



Section Through Trainsheds.



Transverse Section Through Waiting Room and Concourse.



Longitudinal Section Through Waiting Room.

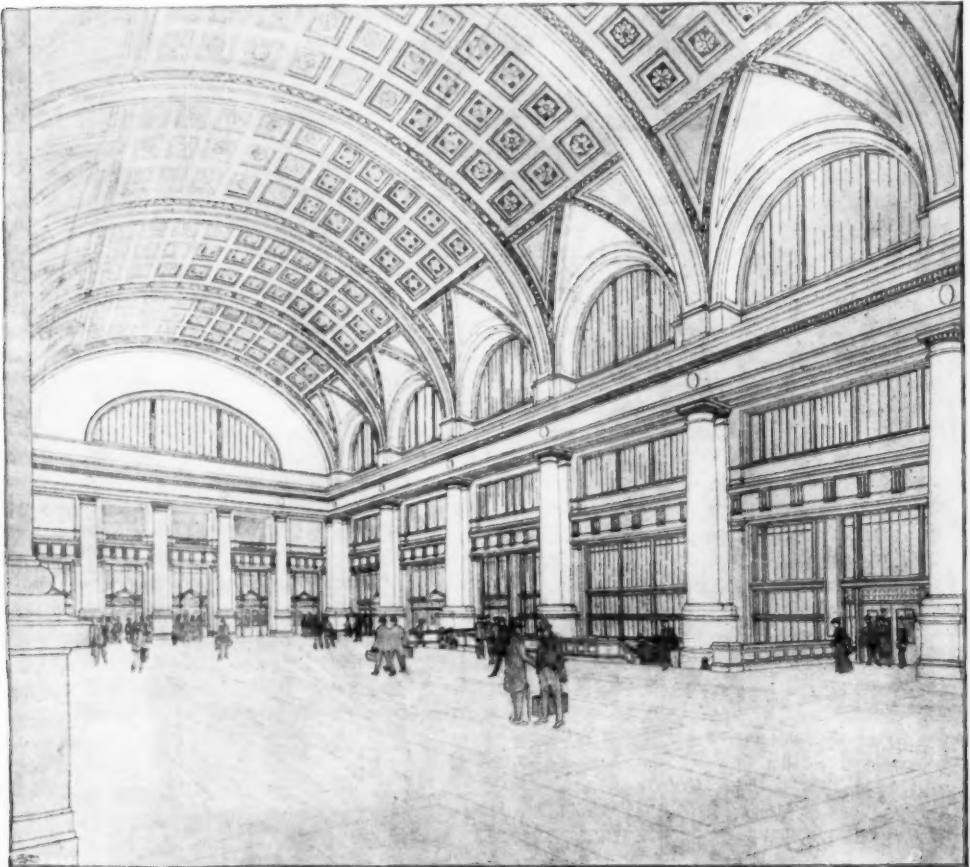
THE NEW CHICAGO & NORTHWESTERN RAILWAY TERMINAL.
Chicago, Ill.

Frost & Granger, Architects.

low. The suburban business of the Northwestern, always large, has in the past few years increased by leaps and bounds owing to the almost phenomenal growth of Chicago's suburbs. The rest of the mezzanine floor is given up to bath and dressing rooms for men.

These dressing rooms are planned to

pointed as any first-class restaurant, and then attend the theatre or else dine out with none of the bother of picking up baggage at different places. Between the main waiting room and the trains is the concourse three hundred and sixteen feet long and sixty feet wide with ample stairways giving on to Canal and Clinton



PERSPECTIVE VIEW OF MAIN WAITING ROOM—THE CHICAGO & NORTHWESTERN RAILWAY TERMINAL.

Chicago, Ill.

Frost & Granger, Architects.

accommodate "commuters" who come into town in the morning with the intention of remaining through the evening. Suit cases can be checked on arrival and later in the afternoon their owners can comfortably bathe and dress at the station in private rooms and either dine there in the large dining room off the waiting room, which will be as well ap-

Streets at either end and with the main stairway to Madison Street in the centre. This concourse is to be entirely enclosed in glass on four sides, the pilasters between the great glass openings and all the architectural features being covered with tile of a delicate color, all capitals and molded courses being of terra cotta of a dull satin finish to harmonize

with the tiled walls in color. Stretching away to the north for a thousand feet is the train shed, which will be low and of the Bush type with open slots above the centre of each track to carry all smoke and gases from the locomotives directly out of doors.

The remaining space in the upper stories of the main building will be used as offices for the officials connected with the management of the station.

This brief description of the building between Madison Street and Washington Boulevard is plainly illustrated by the two plans accompanying this paper. If a family arrive at the Madison Street entrance, the man can send his wife and children direct to the main waiting room by either of the stairways at the ends of the main vestibule. On entering the public space he purchases his tickets at the ticket office in the southeast corner, crosses the public space and checks his baggage in the large room for that purpose directly opposite the ticket office, sends a telegram, if necessary, in either of the offices at the foot of the main stairway and mounting this stairway rejoins his family in the main waiting room, having taken the fewest possible number of steps, or, if tickets, etc., have already been attended to, he crosses the public space and goes directly to his train. It is calculated that two hundred and fifty thousand people daily can easily circulate between trains and streets without inconveniencing each other.

North of Washington Boulevard the space on the street level below the tracks is to be used as stands for cabs and automobiles, for handling emigrants for whose use large and convenient quarters are provided along Clinton Street and for a suburban concourse. This suburban concourse is a space sixty feet wide and three hundred and twenty feet long, situated halfway between Washington Boulevard and Randolph Street, with stairways to each of the sixteen tracks above. The walls will be lined with delicately colored dull enamel brick embellished with terra-cotta architectural treatment around the doors and windows, and it is felt that this concourse will be a great convenience to all passengers going

to or coming from localities north of Washington Boulevard. The space under the tracks between this concourse and Randolph Street and North of Randolph Street is given up to the handling and distribution of baggage, mail and express. All outgoing baggage is to be received in the large baggage room, 184x200 feet, situated just south of Washington Boulevard and distributed by elevators and subways to the large elevators located between each track north of Randolph Street. North of Lake Street the railway company will erect a large power plant of their own, which will be part of the general architectural group. In the basement under the main station are located the kitchens, butcher shop, store and refrigerator rooms, also locker rooms for male and female employees, with rest rooms attached. All of these basement rooms will be thoroughly lighted, heated and ventilated by power furnished from the company's own plant.

From this brief description and the accompanying illustrations one can get an idea of the thought which has controlled the planning of the entire scheme, namely the handling of large crowds of people with the greatest possible comfort and convenience for each individual. The same illustrations give a very adequate idea of the architectural treatment of the whole. The exterior material, as mentioned above, is a light grey Maine granite. The style of the building is a free use of early Italian Renaissance with a lofty Doric portico on Madison Street to indicate the entrance to a great city. The length of this portico with its flanking pavilions is coincident with and expresses on the exterior the length of the main waiting room whose roof, covered with a dull red shingle tile, rises above all the rest of the structure. The pavilions at the ends of the entrance portico are crowned with low clock towers surmounted by domes, all of granite. The walls of the large "public space" on the street level floor are to be lined with a delicately tinted dull-finished tile, all columns, mouldings and architectural features being of dull finished terra cotta. The ceiling of this "public space" will be arched tile construction of a tone to

harmonize with the walls and columns. The lunch room will be wainscoted with Verde Antique marble with plaster panels above, the Canal and Clinton Street entrances with tile to the height of ceilings. All walls of the room for checking baggage and carriage and automobile approaches and the subways at Washington Boulevard and Randolph and Lake Streets will be lined with enamel brick of a delicate fawn color.

The main waiting room on the track level floor, which is the principal architectural feature of the station, will be treated like a great Roman atrium with a barrel vault roof. The pilasters and entire order up to the spring of the vault are to be dull finished light pink Tennessee marble. All columns standing free will be of Greek Cippolino marble, whose delicate green hue will harmonize perfectly with the greenish bronze of the metal work framing the glass between the pilasters. At first thought the idea of the architects was to treat the barrel vault of the ceiling in plaster richly coffered and ornamented, but after carefully considering the difficulty of keeping such decoration clean in a smoky commercial city it was decided to abandon this treatment and build the vault of ornamental tile construction, with richly ornamented ribs of terra cotta of a color to harmonize with the marble of the walls. This great waiting room is directly lighted by two semi-elliptical windows sixty feet in diameter at either end of the vault and by ten semi-circular lunettes piercing the vault, five on each side. The lesser waiting room at the east of this main room is to be finished in similar manner and is lighted directly by three large windows giving on to Canal Street.

The furniture of these waiting rooms, and in fact all public rooms, will be of Mexican mahogany. The benches will be lighted by handsome standard lamps, while the vault illumination will be by a row of incandescent lamps concealed in the cornice. The spring of the vault in the main waiting room is fifty-two feet from the floor and the crown of the vault eighty-five feet. At the West end of the

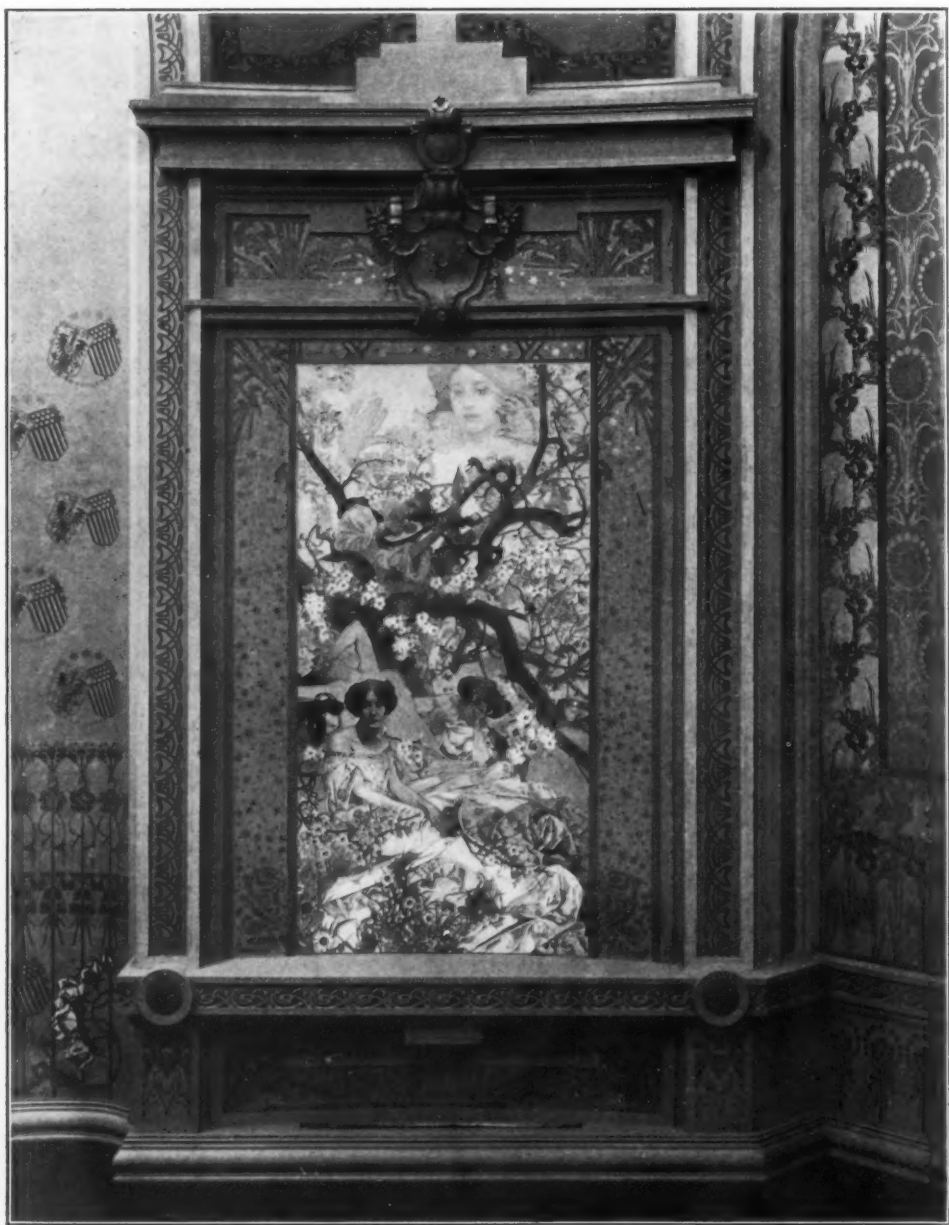
main waiting room is the dining room, wainscoted with Verde Antique marble to the height of the window stools. The walls are divided into panels by fluted pilasters of the Ionic order. It is intended to have the space between these pilasters richly decorated by some noted mural painter. The ceiling of this room will also be richly decorated. The women's room and smoking room will have marble wainscoting with decorated panels above and beamed and coffered ceilings.

In the tea room on the mezzanine floor a special feature will be made of the wainscoting, which will be of tile to the height of the doors crowned with a decorative tile frieze in color, with a moss green tile floor. All secondary rooms, such as toilet rooms, barber shop, baths, etc., and all corridors in the office portion will have high marble wainscoting and all floors throughout the station will be either of marble or tile to harmonize in each case with the color of the walls.

For fuller comprehension of the architectural scheme the writer depends upon the illustrations accompanying this paper, the arrangement and number of tracks in the train-shed and the location of the baggage elevators being plainly shown on the plan. At present there are seventy-eight through trains and two hundred and twenty suburban trains daily entering and departing from the train-shed, and in planning the structure sufficient space has been provided not only for present needs, but for the demands of the future.

It will readily be seen that it has been the constant effort of both the railway company and the architects to build a station which would primarily handle all the terminal business of a vast railway system while furnishing every convenience to the traveling public and at the same time presenting to the city a building which would express its purpose in such a manner as to be a credit not only to the municipality but also to the corporation for which it stands.

Alfred Hoyt Granger.



THE NEW GERMAN THEATRE—DECORATIVE PANEL, "COMEDY."
 Madison Avenue and 59th Street, New York. Herts & Tallant, Supervising Architects.
 Hedman & Schoen, Associated.
 Decorations by Alfons Mucha.

(Photo by A. Patzig.)

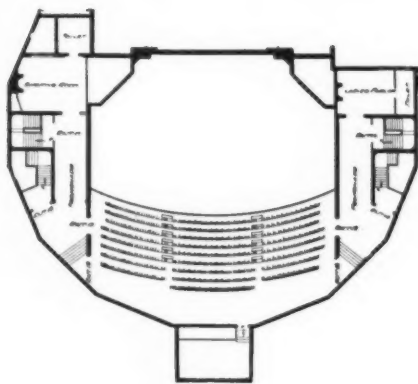
The German Theatre in New York

The building of a theatre is, without doubt, one of the most difficult problems which falls to the lot of the architect of today, and there is perhaps no class of buildings which has undergone a more complete transformation in planning, designing and decorative treatment. There has been a steady tendency, as conditions of civilization became more and more complex, to confine the artistic freedom of the theatre and to stultify its purpose. In the Greek and Roman times the building of a theatre was an act of public importance and to be classed only with the erection of a temple. The theatre in those epochs was a structure more closely allied to and dependent upon its natural surroundings than any other form of structure. It was designed with the highest prevailing motives of architectural art, in the conspicuous location deserving of a public monument. It was open to the view of the spectator on all sides and to the audience it was a colossal outdoor room built of the most permanent materials in the best possible manner, a structure of which the background was Nature and the ceiling the Heavens.

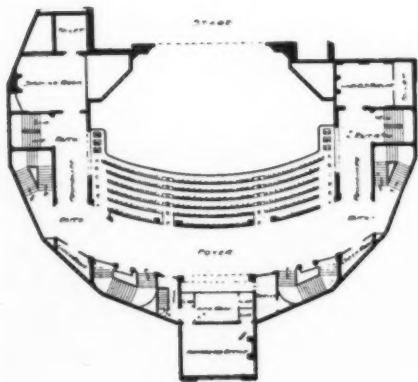
But gradually all this has been changed; the theatre of today has so little in common with its distinguished prototype that to a Greek or a Roman it would be practically unrecognizable. In the first place it has changed from a public monument to an enterprise undertaken solely for private gain. It is no longer a free-standing open-air enclosed space, but a stuffy, indoor room which is in America often so inconspicuous outwardly as not to exist at all to the passerby. All he sees is a door, an entrance, which is scarcely as large as the entrances to some of our great commercial buildings. Nor is the interior more inviting, the first impression being one of confinement and restriction, on entering he traverses a series of narrow canyons which conduct to a funnel-shaped space, the au-

ditorium. Where to an ancient every seat was a passage, it is now but an almost impassable barrier which restricts movement and imperils safety in case of fire. The air which he breathes is no longer that to which an outdoor life has accustomed him, but an induced draft supplied by mechanical means, and at times as pure as the air in a public sewer. Where formerly everyone had very nearly an equal opportunity to see, hear and breathe, these privileges are now proportioned as they are paid for. Convenience also is doled out accordingly. The poor man must mount many stairs and be content to walk around to the back-alley to purchase this right and gain admittance to his seat. The responsibility of the theatre management generally extends to the amount of the spectator's ticket. The responsibility for his personal safety devolves upon himself and the fire department.

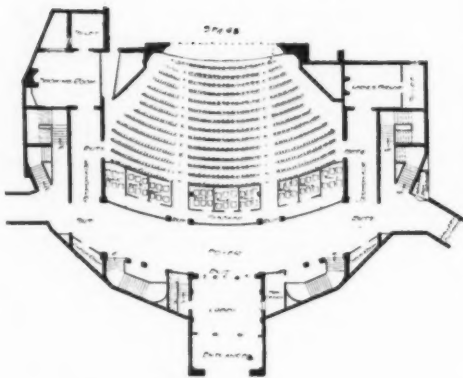
The modern development of theatre building is of course reasonable in general and well founded in many respects; the solution of the problem which modern architects have reached, while in no sense as admirable for our purpose as that of classic times was for theirs, is the result of such a complex set of conditions that only the heartiest co-operation of all the interests concerned will make for improvement. Of course, the greatest obstacle to progress in any reform of theatre building that might be proposed is the attitude of those who make possible the erection of such buildings. Assuming that a majority of American theatre managers were willing to bow to the superior technical knowledge which they do not and cannot themselves possess, and were willing to concede the necessity of something more than an often perfunctory compliance with present building regulations the matter of legislation to govern the important questions of proper planning, watching and inspection and fire-resisting construction would be con-



Gallery Plan.



Balcony Plan.



Orchestra Plan.

THE NEW GERMAN THEATRE.

Madison Avenue and 59th Street, New York.

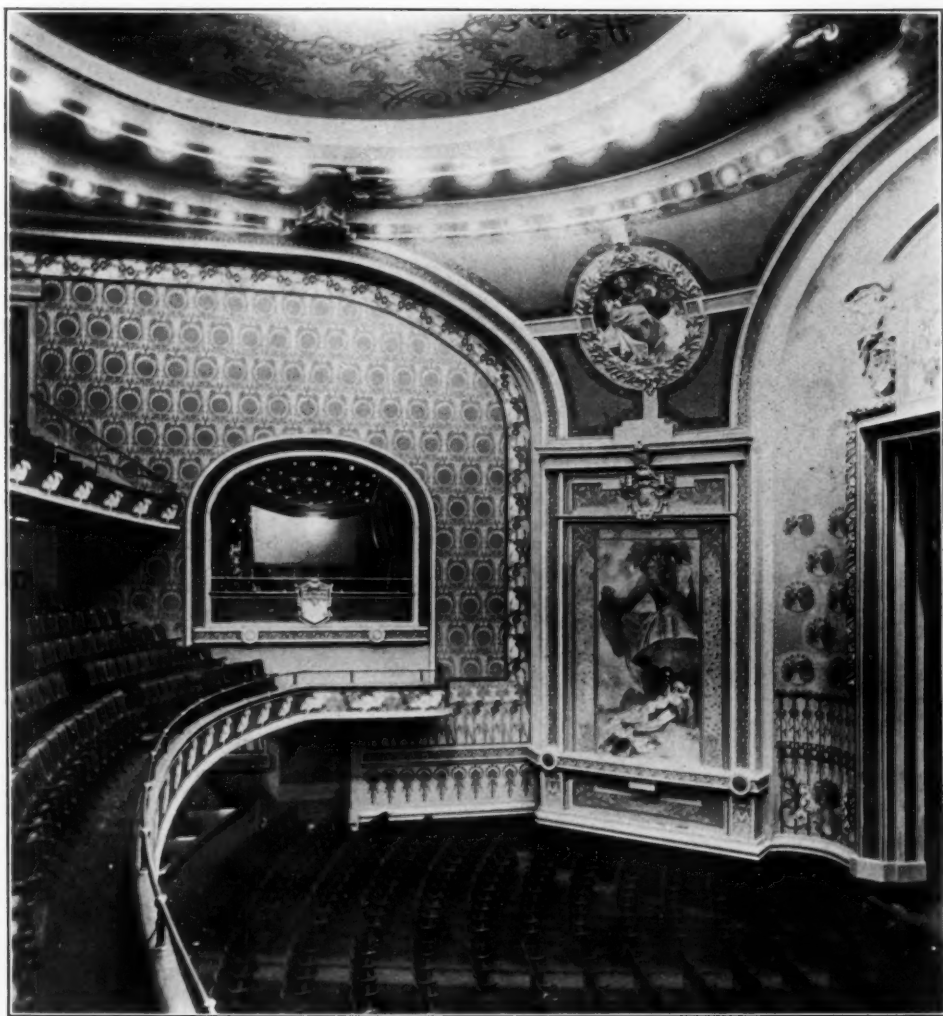
Herts & Tallant, Supervising Architects.
Hedman & Schoen, Associated.

verted from well nigh an impossibility, as it is at present, to a very simple operation. Such other considerations as a reliable emergency lighting system and proper and safe ventilation would naturally come in for attention. The practical requirements of the safety and convenience of the theatre being in that way definitely fixed by law, the artistic questions would undoubtedly find speedy solutions. Too much must not be expected of the architect in theatre designing until he is placed in a fairer professional position. If now and then he succeeds in persuading a theatre manager in allowing him to design with a little ampler provision for safety than the law absolutely prescribes, that architect deserves no particular credit for having done a good piece of work except the credit of being true to his professional ideals; and the client is to be commended for being just a little more reasonable and responsible to the thousands of people for whose safety his direction plays the all-important part. With such a manager the case is at least hopeful, and with a capable architect, is subject to further improvement, for, after all, that theatre manager is bound to discover that it has actually paid him to allow that his architect was in a better position to handle the building of his theatre than he. The box office receipts will show that. The greater latitude in planning which the architect in such a case enjoys cannot fail, if he be the capable man, to redound to the benefit of the general attractiveness of the house. And this again is an asset for the manager, assuring him of a good and steady patronage.

A good example of an exceptional opportunity for an architect to do the right thing in designing a theatre is illustrated by the plans and photographs of the German Theatre which are shown herewith. In the first place, it might be assumed that the fact that this is not a new building would have militate against the architects' opportunity. Not so, for the problem presented was that of constructing in a space which had formerly accommodated twenty-

five hundred persons an auditorium which need seat but one thousand. The Lenox Lyceum, which was the name by which the old auditorium was known to New Yorkers, was built about twen-

on the east. The present auditorium has been set inside of this space, of which the polygonal outline is still to be seen in the plans. Forty feet was cut off on the rear or east to form the



THE NEW GERMAN THEATRE—VIEW ACROSS THE AUDITORIUM.
Madison Avenue and 59th Street, New York.

Herts & Tallant, Supervising Architects.
Hedman & Schoen, Associated.
Decorations by Alfons Mucha.

(Photo by A. Patzig.)

ty-five years ago to seat an audience of twenty-five hundred. It was polygonal in plan, one hundred thirty-seven feet in diameter, covered with a conical roof seventy feet high and had a small stage

depth of the stage. A proscenium opening of thirty-five feet being desired by the management, the side walls of the auditorium could not, for optical reasons, be located more than seventy-five

feet apart. The portion of the polygon that was accordingly left was devoted to foyers, passages, staircases, retiring rooms and other accessories. And it is in the large amount of space that was thus left over to be assigned to these features that the architects' opportunity materialized, resulting in the amplest provision for the safety of the audience in providing wide promenades on all three tiers in connection with abundant exits which may be used at

and inviting ladies' parlor on the right of the auditorium and a smoking room on the left, almost unique features in an American theatre.

But perhaps the most interesting innovation in planning the auditorium is the absence of proscenium boxes. Here we have a successful solution of the practice so common in modern European theatres, of placing the boxes at the rear of the orchestra and slightly elevated above it. It might be assumed



THE NEW GERMAN THEATRE—VIEW OF GALLERIES FROM THE STAGE.
Madison Avenue and 59th Street, New York.

Herts & Tallant, Supervising Architects.
Hedman & Schoen, Associated.
Decorations by Alfons Mucha.

(Photo by A. Patzig.)

all times, an admirable feature in a theatre plan and which thus does away with emergency exits so often neglected and responsible for so much loss of life in recent theatre fires. The foyers and promenades are alone ample to permit the entire audience to walk comfortably about during intermissions. So abundant are the provisions for the comfort of the audience both for walking about and for enjoying the comforts of commodious seats, that, on each tier have been provided a roomy

that this location for the highest-priced places in the house would not allow their occupants to see and hear as well as if they were in the usual place at the side of the proscenium. As a matter of fact, any theatre-goer who is really interested more in the performance than in talking to his friends during the performance knows from experience that proscenium boxes are not desirable points of vantage from which to witness a play. The substitution of decorative panels certainly replaces the box

feature to the decided artistic advantage of the auditorium as an apartment. Proscenium boxes are at best a disturb-

the entire house seems to hang together remarkably well, in short to possess a coherent scheme. One misses with ex-



NEW GERMAN THEATRE—VIEW FROM PROMENADE AT THE SIDES OF THE BALCONY.
Madison Avenue and 59th Street, New York.

Herts & Tallant, Supervising Architects.
Hedman & Schoen, Associated.
Decorations by Alfons Mucha.

(Photo by A. Patzig.)

ing element in the decorative composition.

The most striking impression that one gets of the German Theatre is produced by the fact that the decoration of

treme pleasure the prolific Rococo plaster ornament and the lurid painty expressions of the contractor-decorator. This individual, whose efforts are so plentiful in American buildings and es-

pecially in our theatre auditoriums, clearly had nothing to do with designing the exceptional decorative treatment of this room. Here we have the

the case, were not munificent, but he has, by working closely with the architects, produced something worth the while for the money expended. The



THE NEW GERMAN THEATRE—THE PROSCENIUM OPENING, SHOWING ALSO THE DECORATIVE PANEL, "THE QUEST FOR BEAUTY." Madison Avenue and 59th Street, New York.

Herts & Tallant, Supervising Architects.
Hedman & Schoen, Associated.
Decorations by Alfons Mucha.

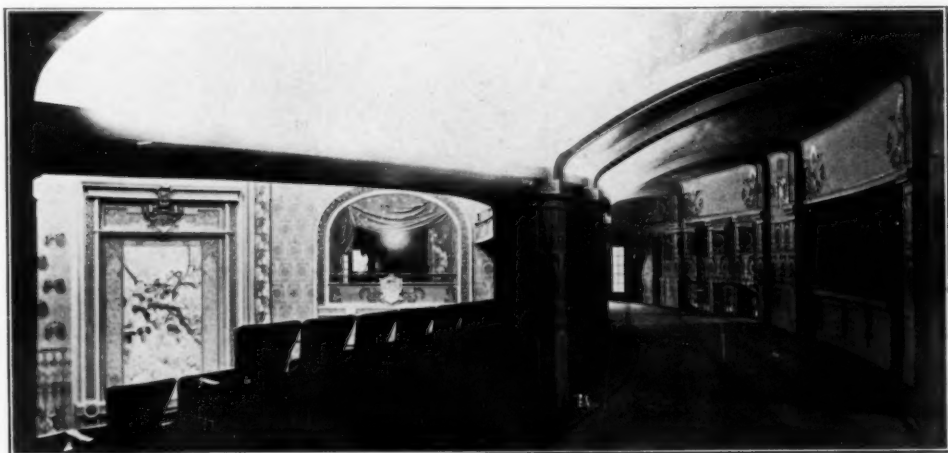
(Photo by A. Patzig.)

hand of the artist, and not less his co-operation with the architect. To be sure, the means at the disposal of M. Alfons Mucha, who was the artist in

basis of the decoration is, of course, as it should be, the architecture of the interior. Continuing then the description of the construction given of the audi-

torium, it must be explained that the architects were enabled, by using the roof construction of the old Lenox Lyceum, to create the structure of the decorative scheme which was employed. As the new stage goes up considerably higher than the old conical roof of the Lyceum, it was necessary to cut off those parts of the steel roof trusses which would have projected into the stage-loft to interfere with the placing and operation of the scenery. This operation presented the delicate problem of restoring the equilibrium of the entire roof, which had ac-

be. Suffice it to point out the consistency of the general tonal composition. For the background of the highly illuminated parts of the house a light tan or ecru is used with darker shades of the same color on the receding surfaces of the decorated plaster work. Stencil patterns relieve the monotony of the large surfaces. Those portions of the auditorium which are less brilliantly illuminated, the promenades, foyers and the under sides of the galleries are treated in delicate and restful greens, producing additional depth, viewed from the auditorium. There are



PROMENADE AT THE BACK OF THE BALCONY—THE NEW GERMAN THEATRE.
Madison Avenue and 59th Street, New York.

Herts & Tallant, Supervising Architects.
Hedman & Schoen, Associated.
Decorations by Alfons Mucha.

(Photo by A. Patzig.)

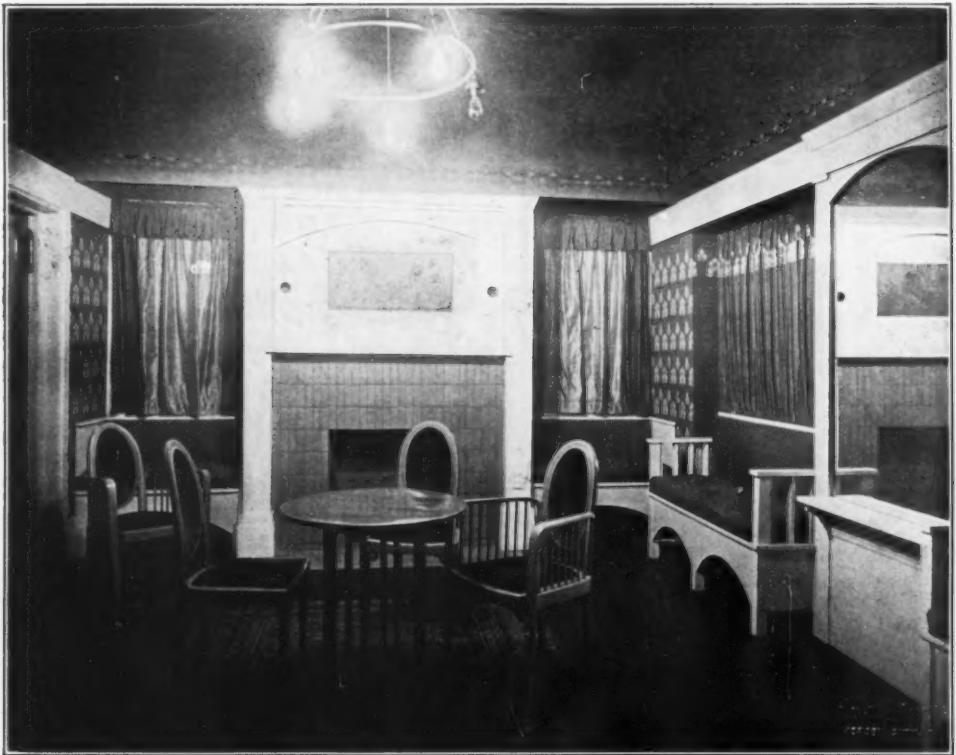
cordingly to be tied and supported by two huge connected trusses ten feet in depth and spanning the interval between the side walls of the auditorium in the middle of the space. These new trusses with the old ones are thus made to act as the supports for a flat, oval dome with pendentives at the sides of the proscenium opening where the boxes would ordinarily be. This, then, was the starting point for the decorator. It is not worth while to describe in detail the color scheme in which M. Mucha has seen fit to express his ideas of what the decoration of a German theatre in New York should

five large decorative pieces, two on each side of the proscenium arch and one above it. To the right there is a panel portraying "Comedy," with a medallion in the pendentives above, emblematic of "The American Girl"; to the left are the counterparts, "Tragedy," with its medallion, "The German Girl," while over the opening is "The Quest for Beauty." These pictures are remarkable for their effectiveness as parts of the decorative scheme, though they, no doubt, contain much admirable detail that cannot be fully appreciated from their exalted positions. It is the freshness of the stencil patterns with their weird form-

combinations of plant and animal inspiration that finally gives character to the apartment. Remark, for instance, how cleverly the border of the curtain has been echoed in the border decorations of the side walls and galleries. The curtain is itself a remarkable piece of work, having been executed by a class of young women from the New York

School of Applied Design for Women, under M. Mucha's direction. This is said to be the first piece of textile work of such extent to be executed by American women and its successful completion points to a new field of endeavor for women in the American arts and crafts.

H. W. Frohne.



THE NEW GERMAN THEATRE—ONE OF THE LADIES' PARLORS AT THE RIGHT OF THE STAGE.

Madison Avenue and 59th Street, New York.

Herts & Tallant, Supervising Architects.
Hedman & Schoen, Associated.
Decorations by Alfons Mucha.

(Photo by A. Patzig.)

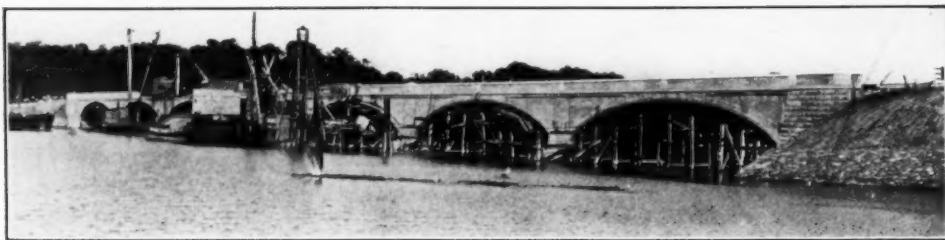


FIG. 1. PELHAM BRIDGE. Palmer & Hornbostel, Architects.
Pelham Bay Park, New York City.

✓ Along the "Harlem River Branch"

There are few more interesting environs of New York than the southern part, fronting on the Sound, of the southward-narrowing peninsula which terminates in the long, slender protrusion of Manhattan Island. It is now part of the "Borough of the Bronx" politically. Historically and geographically, it still belongs to Westchester, and, indeed, includes the now suburban village specifically so-called, and, to the common Manhattanese apprehension, so equally divided in interest between the church and the world, between the "Catholic Protectory" and the dilapidating relics of the Morris Park race course. How many kinds of interest it has! It is interesting by nature to the sensitive in spite of its absence of any topographical "features"—for there is nothing in it that can decently be called a hill. It is as topographically uneventful as the outskirts of Chicago. Of those outskirts, by the way, I recall a cheerful tale of John Wellborn Root's, of the days just after the fire, when an enthusiastic realty promoter staked out a claim of building lots which he called "Washington Heights," if I remember aright, and, when he had got a track laid out to it, invited select Chicagoans to go out on a special train "for to see." Arrived there, he delivered a lecture on the unique natural advantages of his "terrain." "Gentlemen, we have come up so gradually that you may not have noticed it; but I assure you that the spot on which we stand is twenty-seven feet above the

level of the Lake." A spot twenty-seven feet above the level of the Sound, on this shore of the Westchester peninsula, would be an almost equal eminence. The peninsula in general is of the same flatness which prevails almost from the mouth of the Charles to the mouth of the James along our Atlantic coast. This expanse of Westchester, in particular, is our "fen country," recalling Carlyle's description of the English fen country on the East Coast, in which Cromwell and Tennyson were brought up: "The country hereabouts has all a clammy look, clayey and boggy; the produce of it, whether bushes and trees, or grass and crops, gives you the notion of something lazy, dropsical, gross." A church steeple, like that of St. Ives, which Carlyle is talking about, like that of St. Peter's, Westchester, in the American instance, assumes an almost Alpine importance in such a country. But whoso calls the country uninteresting because it is flat accuses his own insensibility. As Lowell has it about similar surroundings of his native Cambridge, in some of the best verse he ever wrote:—

"Dear marshes! Vain to him the gift of sight
Who cannot in their various incomes share."

On these flat and saline meadows, intersected by their frequent streams and estuaries, the landscape under sunlight, whether clear or clouded, gives you a new aspect every hour. And then the historical associations. Our country

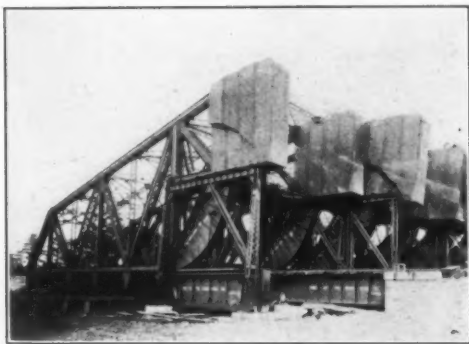


FIG. 2. THE "ROLLER LIFT" BRIDGE.
Bronx River, New York City.
Bridge Dept., N. Y., N. H. & H. R. R. Engrs.

has no more storied land. What a tempting article on the habitats of the old families of the Sound shore, on the Delanceys of Delancey's Neck in Mamaroneck, rechristened by some recent Vandal into "Orienta Point," on the Heathcotes of Heathcote Hall, Scarsdale, on the Morrisises of Morrisania, on the Hunters of Hunter's Island, on the more recent comers the Lorillards, and so on. (The Hunters mansion and the Lorillards mansion, by the way, are now both within the precincts of Pelham Bay Park.) All Tories in Revolutionary times, and quite contented with their lot under Church and King. Hence the "debatable land," hence Cooper's "Spy" and Mr. Robert Chambers' more recent Revolutionary tale. And what another good article on the historic parishes of Westchester, of which there are still some architectural remains. Could not one perhaps make the dry bones of the esteemed Bolton, in his "The Church in Westchester County" to live?

"But that is another story." In fact, two other stories. In the meantime, the things one sees from the Harlem River Branch which most interest him are of the barest and baldest utility, always excluding the Pelham Bay Park, the reservation of which is one of the wisest the Manhattanese municipality ever made, and which denotes a concession to those lovers of nature who do not require of her her more sensational aspects.

Excluding the Pelham Bay Park, but eminently including the "Branch" itself. It is a full generation, probably more, since the New Haven road, yielding to the necessity of carrying its passengers into the heart of Manhattan the most direct way, yet perceived the advantage of an outlet and inlet for its freight upon the nearest waterfront, and built "the Branch" from New Rochelle, some twelve miles southwestward, to the Harlem River to secure that advantage. The passenger traffic has always hitherto been entirely incidental. As a passenger road, the Branch has thus far been "unique" in the sense that the New Yorker admitted Boston to be unique, deriving the adjective from "unus, one, equus, horse." But perhaps on that very account of its being a byway and not a highway, the Branch has always been the favorite mode of transportation of those terminal New Rochellers whose time was of minor importance to their money, as well as to the riparian villagers whose only link with the outer world, before the coming of the trolley, the Branch was. It is an immensely more interesting route than the straight way through the walls of the Fordham cut and the darkness of the Harlem Tunnel.

But now all this is changing. From an episodic little country road, the Harlem River Branch is to be made the sole route of the great New Haven system for freight, and apparently also for passenger service, though this lat-

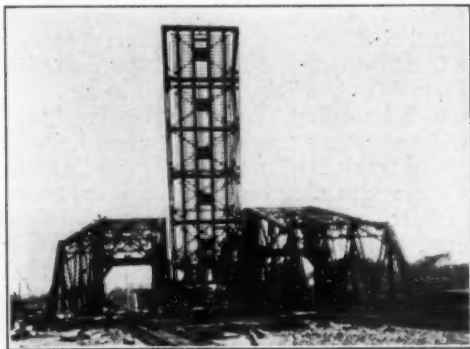


FIG. 3. THE "ROLLER LIFT" IN ACTION.

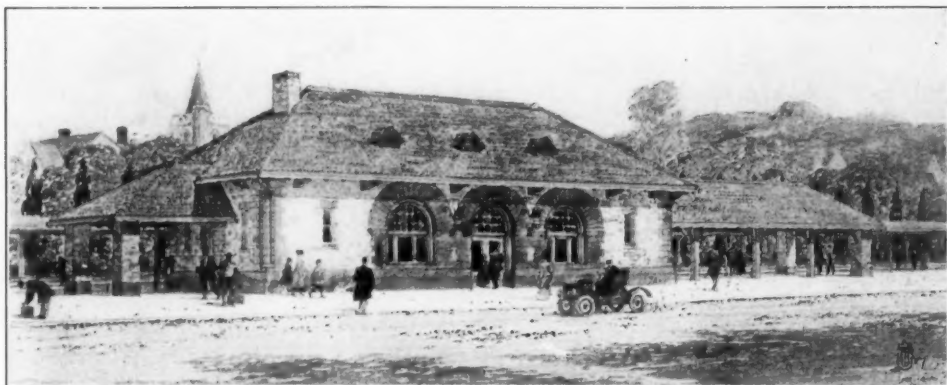


FIG. 4. STATION AT WEST FARMS.

West Farms, New York City.

Cass Gilbert, Architect.

ter purpose is not yet avowed. The work that has been going on for these months, evidently at a cost of millions, though the cost also is not published, will transform the Branch into a six-tracked railroad, running on its own level all the way, which is to say obviating all grade crossings, and forming a great trunk line. This is the familiar experience of American roads, beginning with a single track through the wilderness or the rural solitude, and gradually making betterments as they can be paid for out of earnings, until the road comes up to the standard of the European lines which were monumentally conceived in the first instance. There were none of the en-

gineering difficulties of a hilly and rocky country to be surmounted here, no trouble about curves and none about grades, except such as were inherent in the project of avoiding grade crossings. But the engineers had their own troubles all the same. These arose from the "dropsical" or estuarian character of the terrain, traversed and intersected by so many water courses, and requiring not only much bridging, but the provision of suitable foundations for the "abutments" or retaining walls which shut the right of way from the adjoining country. It is related, for instance, that at one point, after the "fill" had been started, "the weight of deposited materials squeezed out the



FIG. 5. STATION AT WESTCHESTER.

Westchester, New York City.

Cass Gilbert, Architect.

muck on either side into humps and ridges five and six feet high." A great part of the structure of the road, bed and all, stands on piles, driven through the ooze. The Pelham Bay drawbridge is the centre of a "pile-bent trestle 1,600 feet long," rising through the mud and water of "the sludgy, squidgy creek." Plenty of trouble was provided for the engineers. The abutments, being merely retaining walls, and retaining walls of concrete, cannot exhibit even the moderate degree of interest which attaches to a well-bonded wall of masonry. They are mere inexpressive expensive expanses of smooth smears, deprived of the expressiveness which comes of articulation,

Bridge (Fig. 1). Because this bridge, though not visible from the parkway which crosses it, is highly obvious from both sides, and particularly from the railroad side. It ought to have been an impressive structure if it had been conceived and constructed in masonry by the same architects who have been instructed or permitted to carry it out in "reinforced concrete." This very fashionable and much vaunted method of construction is here, no doubt, intelligently applied, that is to say, with the minimum of material and the utmost diminution of the areas of the points of support. In masonry, in concrete unreinforced, one cannot help perceiving that this would be "too thin," too



FIG. 6. STATION AT BAYCHESTER.

Baychester, New York City.

Cass Gilbert, Architect.

but having the impressiveness which comes of their evident costliness and thoroughness, an impressiveness which they share with the very station platforms, even where the stations themselves as yet are not, and giving equally the sense that a great work has been worthily carried out, regardless of expense. Within the limits of Pelham Bay Park, by the way, the abutments have the interest which belongs to jointed and bonded masonry, the city authorities, within these limits, vetoing the use of concrete. One cannot help thinking that it had been well if the city authorities had taken their own prescription, and ordained masonry for their own Pelham Bay

slender in the piers, too flat in the arches, to be admissible even as a "tour de force," or rather as a "tour de manque de force." It is unduly thinned and unduly flattened by means of the concealed "reinforcement." Which is to say that the construction is open to the same objections which lie against the steel frame construction for buildings, and, therefore, "tolerari potest" for utilitarian purposes, but inadmissible for monumental purposes, among which surely seems to be the purpose of a park bridge. The details, as one would expect, are successfully studied. The apparently ultimate abutments, assuming their rough faces to be of actual masonry, give satisfactory evi-



FIG. 7. STATION AT VAN NEST.

Van Nest, New York City.

Cass Gilbert, Architect.

dence of resistance. But these things are largely vitiated if not wholly nullified by the contradiction in the spectator's mind of the aspect of the actual construction with what he is justified in expecting of the apparent construction. Incomparably more impressive, and because so much more articulately expressive, are the purely utilitarian "bascules" of the "roller lift" bridges of the railroad itself, in undisguised and unreinforced and articulated skeletons of metal (Fig. 2). The potential energy of the bascules, even when "hushed in grim repose," is almost as forcible in its aspect as the developed energy of the single bascule in action, heaving up perpendicular its five great panels, and

bearing with it aloft its load of two railroad tracks (Fig. 3). The swinging draw, however well designed, can hardly give such impression of sheer power. The "unconscious art" of the engineer is here seen at very nearly its best.

The only examples of conscious art which the actual "improvement" offer are the stations. No doubt the authorities of the road are fortunate in having secured Mr. Cass Gilbert to do their stations for them. The designer has evidently enough taken the actual requirements as the basis of his designs, and followed them loyally. For most of the stations an identical plan "imposes itself." It is notable that this is



FIG. 8. STATION AT PORT MORRIS.

Port Morris, New York City.

Cass Gilbert, Architect.

the same plan which Richardson found imposed upon himself, when, thirty years ago, when the demand for artistic railroad stations was much feebler than it is now, and the supply of them correspondingly meagre, he began, on the Boston & Albany and the Old Colony, to make such notable additions to the then short list of them. It is a single room, lighted by a triplet of big openings on each side with the simplest and least broken pyramid of roof vigorously and umbrageously projected at the eaves for a shelter to the platform. In the station at West Farms (Fig. 4) even Richardson's favorite material, the gray rubble wall with wrought work of dark freestone, reappears, and, with the "eyebrows" in the roof might easily make this pass as an example of that master's work. But even a common "pattern" imposed by the conditions of the problem may and must be so varied in the detail as to invest each building constructed according to it, with its own interest. Thus the station at Westchester (Fig. 5) is covered with plaster instead of rubble, with the greater elegance of detail invited and enabled by the material, the stations at Baychester (Fig. 6) and Van Nest (Fig. 7) show roofs gabled instead of hipped, while possibly the Dutch name of the latter suggested the Dutch brickwork, the Dutch crowstepping of the gables and the Dutch treatment of detail. All these, it will be agreed, are appropriate, artistic and picturesque. It is unfortunate that, as they as yet exist only in posse, the aspect of them can be judged only from perspectives in water color, which do not photograph well. The superior importance it must be of the station at Port Morris (Fig. 8), which has expanded it laterally into five windows instead of three, and vertically into two stories instead of one. But the expansion, it will be agreed, has entailed its disadvantages. The importance and pretentiousness involve a loss of the unaffected picturesqueness of the humbler erections. One can imagine the stray artist on the Branch stopping to sketch the others, but hardly this. The rapid kodak will suf-

fice. But then the requirements vary, requirements not only material but architectural necessities of situation and surrounding which, upon an artist, are equally imposed. Pelham Manor station (Fig. 9), which one has the pleasure of finding in a sufficient state of forwardness to be photographed from the fact and not from an imaginary perspective, is at present in an environment not only suburban, but sylvan. Long may it remain so. It is not fantastic to hope that the design of the station, to conform to the existing surroundings, may help to keep it so. At any rate, nothing could be more in conformity with the surroundings as they are than this rough, low, square tower, this expanse of the simplest possible rough stone wall, this covering of heavy and deeply corrugated tiles, extending over but not overweighing the terminal sheltering sheds. The thing is a particular pleasure to behold. Not by any means so much the regular thing in picturesqueness are the stations at Westchester Avenue (Fig. 10), presented in a photograph of the perspective, and that at Hunt's Point (Fig. 11), presented in a photograph of the accomplished or the nearly accomplished fact. For, by a rational compliance with the circumstances of the case, these stations are stood upon the girders which cross the sunken tracks. The suburban picturesqueness of the stations at Baychester and Van Nest is as unattainable in these as the sylvan picturesqueness of the station at Pelham Manor. For those things at least stand upon the ground and have foundations. These are visibly supported upon and incorporated with the metallic structure of a railway, and the design of them is modified accordingly. Observe how in the station at Hunt's Point, the tower at the end, which "hath foundations," is differentiated in design from the bridge of the station which is in effect a frame building standing on a frame, a contrast which is also observable in the station at Westchester Avenue. In the former case, as is evident in execution, panels of plastered brick are enclosed in

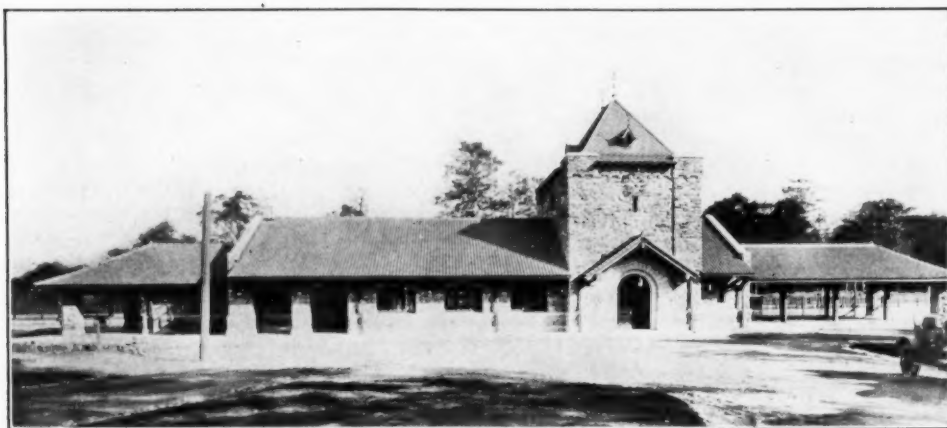


FIG. 9. STATION AT PELHAM MANOR.

Pelham Manor, New York.

Cass Gilbert, Architect.

frames faced with decorative tiling. But here one must really interpose a caveat. When I first saw the station at Hunt's Point in process of construction, the rough brickwork of the panels was left uncovered, though it was plain from the exposed ducts of terra cotta that traversed it, that it was meant to be covered. It will never look so well again, the exposed brickwork having a homely and vernacular attractiveness which its envelope cannot possibly equal. I persuade myself that, if the architect had seen it at that stage, he would have cancelled his contract for cement and confined his efforts to mak-

ing the brickwork presentable. It is the same case as that of that big provisional building in "Vanderbilt Square," if that be the name of it, just west of the Grand Central Station. Before the brickwork of the arches and mouldings had been smeared over that building, its rough brickwork with its huge and powerful recessed openings had a character and a picturesqueness which it has now utterly lost, and which, left the architect, who insisted on concealing it, in the paradoxical position of appearing to be the only spectator who was obtuse to the charm of his own work. Nobody is going to

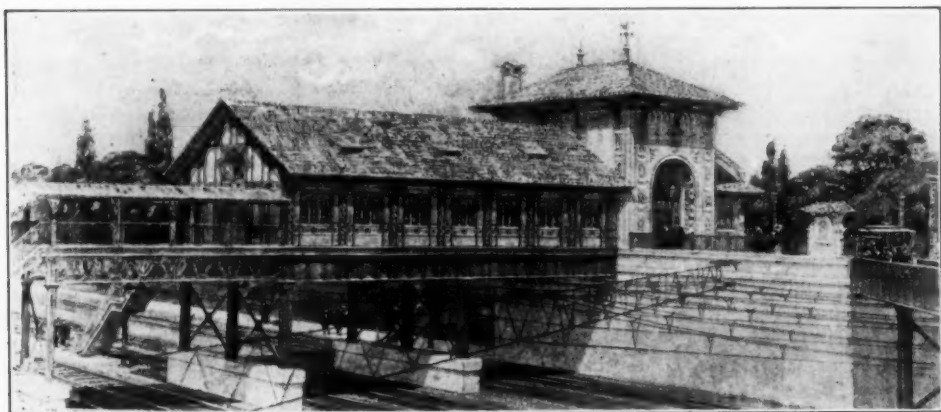


FIG. 10. STATION AT WESTCHESTER AVENUE.

New York City.

Cass Gilbert, Architect.

impute insensibility to Mr. Gilbert. But I do wish he had had the chance of seeing the effect of his brick panels before they were coated. In spite of this detail, and of other shortcomings, if such there be or be to be, the stations of the Branch are "great fun." When they are done, they promise to be well worth a leisurely trip up and down the Branch, if it were only for the satisfaction of studying them.

Not that there are not other things to repay such a journey. Our suburban architecture is seen to very nearly its best advantage in the communities to which the Branch gives access. But

of the utilitarian building even before you cross the river and from the shores of Manhattan itself. At Third Avenue and 129th Street, for example, there is a structure built as a "car barn" for the Third Avenue surface road, which is a prepossessing example of its class (Fig. 12). Presumably, and from its resemblance to other works of his, it is from the designs of Mr. Wagner, at one time the architect of the road, and especially of the rear structure, on Second Avenue, of the "depot" at Sixty-fifth Street. It is, upon the whole, a rather exemplary instance of the treatment of such a structure with the view of giving



FIG. 11. STATION AT HUNT'S POINT.

Hunt's Point, New York City.

Cass Gilbert, Architect.

not much of it is visible from the train, partly because suburban residences naturally withdraw themselves from the immediate neighborhood of the tracks, partly because of the separate level of the tracks of the Branch throughout so great a part of their extent. What can be seen from the tracks are favorable specimens of our utilitarian architecture, commercial and industrial. "Establishments" have concentrated themselves in great force down near the Harlem River, where access to the waterfront as well as to the railroad is, with cheapness of land, a prime consideration. You get sight

expression to its necessary members, and making it presentable while stopping short of any attempt to make it decorative. The fortification of the terminal pavilions by standing them upon bases of solid brickwork, while the curtain walls between them are carried upon light metallic posts, ensuring the ample openings necessary for a "car barn," is effective. It would have been still more effective if piers of brickwork had been substituted for the posts. And surely the solid corners might have been intrusted to their own brickwork and the superfluous posts omitted to advantage at these points.



FIG. 12. CAR BARN OF THE NEW YORK CITY RAILWAY CO.
Madison Avenue and 129th Street, New York.

The crowning battlements of these pavilions and of the centre of the avenue front are also objectionable as "making architecture." Otherwise the treatment is exemplary. The brick buttressing and the iron anchors, the detail of the brickwork throughout, these things are discreetly done, and effectually relieve what otherwise would be the baldness and monotony of such a structure without at all compromising the strict utilitarianism of its aspect.

After one leaves the river on the Branch, he sees even more noteworthy examples than those of industrial architecture, examples with which he cannot help being impressed in the same way in which he is impressed by the roller lift bridges. "Is it not the true expression of brutal energy?" asks Viollet le Duc, concerning the locomotive. Is not the group of the works of the Delavergne Machine Company the true expression of huge modern workshop? A thing which is straightfor-

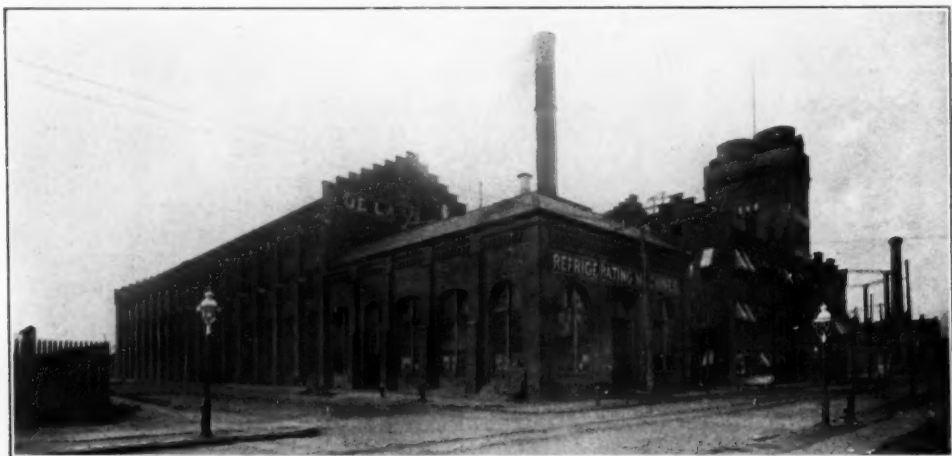


FIG. 13. DELAVERGNE MACHINE CO.'S WORKS.
Port Morris, New York City.

wardly made for its purpose, with no extraneous additions, may be ugly perhaps. It surely cannot be vulgar. But to call the shops in the foreground of Fig. 13 even ugly were to do them an injustice. There is no conscious art about them, it is true. Apparently they are the work of an engineer unassisted by an architect. One is inclined to say, all the better for them. It would have been an architect in a thousand who could have done them any architectural good. The crowstepping of the gables, even, is not extrinsic, since

of a colonnade, is none the worse, if it be not all the better, for being an unintended and unforeseen "byproduct." In the office building (Fig. 14) a somewhat higher architectural development than in the shops is quite permissible. In the flank of this office building it may be said that the development has been carried too far, though one's objection on that score is probably in fact an objection upon the score that it is not well enough done. This flank has good things in it, but there are too many of them. It is distinctly "thingy."



FIG. 14. OFFICE BUILDING, DELAVERGNE MACHINE CO.
Port Morris, New York City.

in one way or another the wall must be coped, and this, with the picturesque effect of the notched triangle "thrown in," is probably the cheapest way of coping it; certainly the most direct as well as the most expressive. So with the cornices. So with the buttresses. They have an effect of inevitableness, of "just rightness" which an architect could not have improved, and would have been very lucky if he had not spoiled, while the perspective of the dwindling range of buttresses along the flank, which has an impressiveness as

The tall and narrow gabled bay, for instance, would much improve the aspect of the side by its absence. The steeper pitch of its gable and its general difference make its presence a most unneighborly intrusion, and recall the builders' vagaries in the early development of the West Side of Manhattan. On the other hand, the front is very good, not developed beyond the grimness of aspect proper to such an industrial establishment, not too "thingy" to be quiet, and effectively surmounted by the tower, which seems



Fig. 15. Power House of the New York Central.
Morris Dock, New York City.

Reed & Stem, Architects.

to exist in part to carry the two tanks. Nobody has yet succeeded in making an exposed tank architecturally attractive. It is rather high praise to say that these tanks are not repulsive.

Another industrial monster is the power house of the New York Central, rearing its great bulk solitary over the salt meadows and visible from afar. (Fig. 15). It is worthy of its conspicuousness. True, one does not see the point of the variation of material, in the yellow of the two huge chimneys or in the gables of shedded clerestories, from the red brick of the walls. The building would have been more effective in monochrome. But even as it is, it is highly effective. It owes its effectiveness, after magnitude, to the fenestration. The openings are well disposed throughout, and especially fortunate is the treatment of the corners as almost solid towers. The projecting central feature of the front, too, is excellently designed, carrying the assurance that it is a necessary and not a capricious projection, but wearing all the more on that account the forcible

and vigorous aspect which assures the looker-on that it is in truth a "power house." If the designer had been inspired to leave his building "all red," he would have been entitled to unmixed as he is to hearty congratulations.

Not far above West Farms there is another power house, by no means so big or so conspicuous, very much simpler, but equally "showing its power" (Fig. 16). This is an effort of apparently unassisted engineering. But what architect will say it is the worse for that? Its design is dictated by the facts of the case. It is as it had to be. There is no superfluity, nothing but brick building reduced to its simplest expression. And yet in saying this one feels that he is doing injustice to the sensibility of the designer. Let us assume that the height and the taper of his chimney are regulated by formulas which he cannot but follow. But, even so, who told him how to carry the square of the base to the exact point at which it would come in most effectively with the "nave" of the works

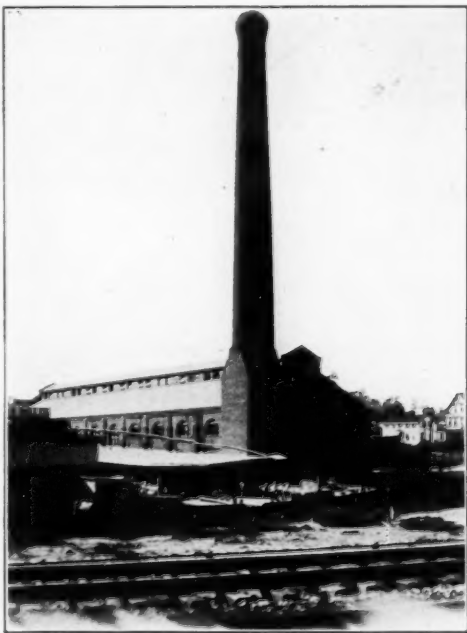


Fig. 16. Power House at West Farms.

alongside of which it is the tower? How did he settle the sizes and shapes of his "squinsches?" Who instructed him of the exact degree of angle at which the square of the base should be narrowed into the round of the shaft, the "spire" so as to make the transition most agreeable, or just how big should be the collar which marks the beginning of the spire? Or what should be the dimensions and proportions of the "tulip," as the artillerists call it, at the summit? (Here in fact one has to admit is a structurally superfluous member which is yet an architectural essen-

been at work, that this is not, like the last, an example of unassisted engineering. I wish I could find out the architect's name, for I would like to celebrate him. One may say that his work is too architecturesque, that it is "from the purpose" of purely utilitarian building. But one would have some difficulty in making that out. The detail is somewhat hidden in the photograph by the adventitious picturesqueness of the ampelopsis, which is for our purpose a pity, for it is well worth visibility. But the features can be made out. And which one of them is super-

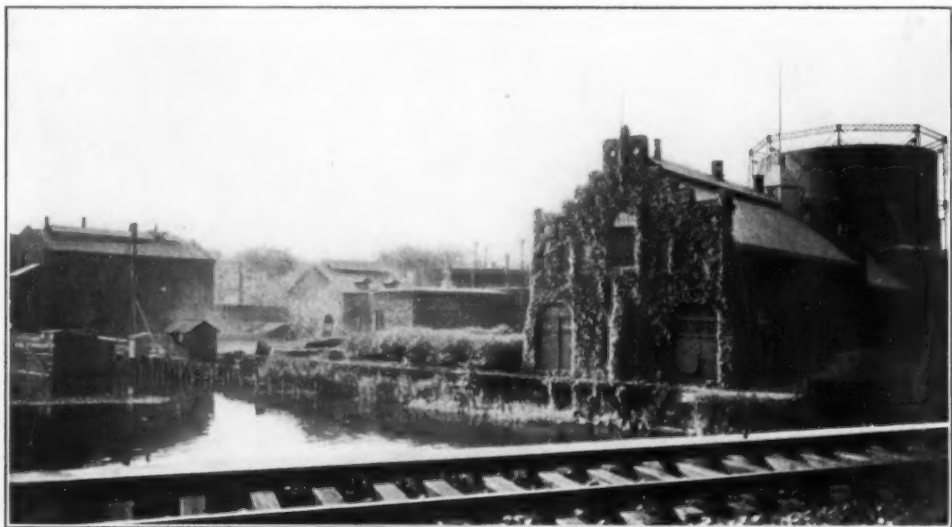


FIG. 17. GAS WORKS AT WEST FARMS.

West Farms, New York City.

tial.) There can be no engineering formulas for these things. And yet it is upon the designer's intuition of them that it comes that his chimney is really an object of architecture, so much better worth looking at than most of the church steeples one sees which are so highly and consciously "architecturesque."

Still above this are the gas works at West Farms (Fig. 17). One would not expect gas works to be picturesque objects. And yet one cannot deny picturesqueness to these. Neither can one help perceiving that here an architect has

fluously? The buttress at the centre of the front we may assume to have its purpose and its necessity. If you grant a crowstepped gable as a suitable coping, where are you to draw the line so as to exclude this development of the crowstepping to allow of the actual perforation of the wall at the heels of the gable and again at its summit? It seems legitimate and permissible, even in a building of so bald a utility. And certainly it is justified of its result in picturesqueness, and thus its own excuse for being. The very placing of the tank does what can be done to re-

duce the repulsiveness of that intractable object. And no sensitive voyager along the Branch but must feel grateful to the artist who has given him something so well worth looking at.

In fact, this whole series strikes me as very exemplary. Here is a class of buildings from which architecture in the conventional sense is by common

consent almost excluded. And yet how much better worth looking at they are than most buildings in which architecture in the conventional sense is not only permitted, but by common consent demanded. When the new stations are finished, the architectural pilgrim who gives a whole day to the Branch will find himself not only repaid but rewarded.



CHURCH OF STA. MARIA IN COSMEDIN—CAPITAL OF COLUMN
OF THE NAVE.



FIG. 1. LOOKING OVER PASADENA TO THE SIERRA MADRE.

Round About Los Angeles

It behooves one to begin by admitting that he will probably ruffle some Angelican susceptibilities. This is because the visit and the photographs on which these ensuing remarks are founded are nearly three years of age. And we all know how susceptible a "boom town" is upon that score. Mr. Hopkinson Smith has a delightful tale—which is tautological, all his tales being delightful—touchin' on and appertainin' to that susceptibility. It is a tale of the smoker of the Pullman in some Southern railroad train, wherein one of the fumifici was grievously boring the others in praise of his "home-town," Tuscaloosa, let us say, or Tallahassee, as "the most progressive community of the South." To whom one trampled worm, turning,—"Well, I have seen your town, and I don't think much of it." "When did you see it, suh?" "Oh, three weeks ago." "Three weeks ago! Oh, Sheol! You ought to see it NOW."

So the Angelican might say of these belated remarks and photographs and with so much the more reason by how much three years is a longer lapse of time than three weeks. He might, but

I do not much think he will. In the first place, nobody who has crossed the Continent needs to be told that it is not on the Pacific Slope, but in the Middle West that the peculiar sectional touchiness which we have a right to call provincial has its habitat. The Californian does not trouble himself about the stranger's opinion. If his things are good enough for him, he holds that they are quite good enough either for the Easterner or for the Middle Westerner. I recall the remark of a St. Paul hackman twenty years ago, when the relations of the "twin cities" were especially tense. "Them folks up in Minneapolis are troublin' a good deal about us; but we ain't troublin' any about them." So the Californian might say about any "folks" at least on this side of the Rocky range. But in deference to the possible susceptibilities of the Angelican, I suppress my photographs of the "business centre" of Los Angeles, seeing that better and more important business buildings have no doubt been done since. But the other photographs seem too good and characteristic to be suppressed, even though there be three years of

age. Most of them, I think, are still hitherto unpublished, and I got them by a stroke of luck unusual for so rapid a tourist as I was. Characteristic photographs of the local architecture were not to be had in the shops of the principal streets, still less in the hotels. But it is to the young lady who then presided over the newsstand of the Hotel Angelus and to whom I present my belated thanks, that I owed the information that there was an architectural photographer on an inconspicuous side street who



Fig. 2. The Bells of San Gabriel.

might possibly have what I wanted. He did.

Going about Southern California, one always finds reasons for being thankful that the "Greaser" preceded the "Gringo" in those parts. Here, as elsewhere, the Gringo, though he be the rawest product of his own region, cannot help regarding himself as an apostle of progress, and having no doubt that his irruption is "the march of civilization." One recalls what the Mexican paper said, that time we undertook the mission of civilizing Cuba. "What those Yankees mean by civilization is merely

telephones and roll-top desks." To the Spanish American the coming of the American of the North is an invasion of the barbarians. And he has something to say for his contention. Compare the nomenclature of the Eastern slope of the Coast range, of which our countrymen were the original settlers, with that of the Western slope, settled long before them by Spaniards or their descendants. Leaving out the mellifluous and sonorous Spanish names of saints, compare Benicia and Sacramento with "Dutch Flat" and "Truckee." Clarence King used to point out, as the chief allurements of Mexico to his kind of Gringo, that "there is no vulgarity in it." Architecturally, at any rate, the Spanish settlements shine by contrast with the American settlements. Few are the tears to be shed by the architectural pilgrim concerning the destruction of San Francisco, and those few are drawn by the fate of quite recent buildings, most of them inspired by Spanish precedents. It is within bounds, I think, to say that there was not a building over twenty years of age destroyed which any rational and disinterested person would have been sorry to see go. If things are much better with Los Angeles than with the more Northern settlement, that is in part because the general level of American architecture was far higher at the comparatively recent period of the American settlement than at the comparatively remote period of the Argonauts of the Golden Gate, the "forty-niners," and also in part because the Spanish settlement was so much more firmly rooted. Moreover, the "auri sacra fames," which was the motive to the settlement of San Francisco, is a much less likely source of good architecture than the desire on the part of cultivated and sensitive people for pleasant abodes, which has been the motive to the great growth within these last two decades of Los Angeles and its surroundings. Is there, indeed, a more delightful region in the world than this strip of subtropical garden between the mountains and the sea? Here, if anywhere, ought nature to shame building man out of his pretentiousness and vulgarity. The very photograph (Fig. 1)



FIG. 3. ROMAN CATHOLIC CATHEDRAL, LOS ANGELES, CAL.

of the Southeastward view over Pasadena should impress, upon the very "architect" the necessity of modesty and conformity. But the oldest building in these parts more expressly inculcates that lesson. How much, all along this Southern coast, do their successors owe the good Franciscans for their architectural example! And nowhere more than here. The mission of San Gabriel, eight miles from the "the Town of Our Lady the Queen of the Angels," is some ten years the senior of the town in its establishment, having been founded in 1770. The actual building, one supposes, though records are always wanting in these Spanish foundations, is at least as old as the settlement of the town (1781). The chimes of San Gabriel are celebrated in story, and for all I know in song. And the bell gable deserves to be celebrated architecturally. (Fig. 2.) Like the rest of the building to which it is attached it is the most straightforward fulfilment imaginable of the actual requirements of the case. Such a fulfilment may be ugly, but it cannot be vulgar. Vulgarity, in architecture at least, always connotes pretension, always involves that "addition of unnecessary features" in which Ruskin declares architecture to consist. In the present case, Ruskin would doubtless admit this gable

to the category of architecture on the strength of the mouldings at the springing of the arches and the coping of the crowsteps, while the flank of the church which it terminates he would surely leave in the category of "building," at least if the pyramidal caps of the square buttresses and the moulding at the top of the wall were removed. But the work "architectural" by this hypothesis and non-architectural alike, is all so clearly of a piece as to make the hypothesis look rather absurd. The capitals of the buttresses and the projections of the eaves are necessary protections of pier and wall from the weather. Some sort of coping each must have. The only really "unnecessary features" are the mouldings of the bell-gable, which are not themselves necessary parts of the construction, but serve only to expound and emphasize the construction. But to say that, on this account, the gable is architecture and the flanking wall is not is to commit a manifest absurdity.

Legends have grown up about the bells themselves in this century and a quarter, attributing them to Spanish monasteries and what not, and investing them with romantic interest. Legends grow up with great rapidity among a sentimental population which cannot read and write. Some Yankee has been



FIG. 4. ST. JOHN'S CHURCH, LOS ANGELES, CAL.

at the pains to dispel this particular romance by the simple process of climbing to the belfry and reading the inscriptions on the bells. Here they are:—

1 Ave Maria Santissima, S. Francisco. De Paula Ruelas me fecit.

2 Ave Maria, Sn. Fran. Nepomuseno Ruelas me fecit. A. D. '95.

3 Fecit Benitus a Regibus. Ano. D. 1830. Sn. Frano.

4 Cast by G. H. Holbrook, Medway, Mass., 1828.

That there have been bell founders in San Francisco all this time is obvious inference, whether or no it be the fact. But the legend of an European origin is destroyed by it. At any rate "G. H. Holbrook, Medway, Mass, 1828," is the very negation of Castilian romance.



FIG. 5. CHURCH OF THE ANGELS, GARVANZA, CAL.

But the architecture is as incompatible with vulgarity as the bells with the legends. Nothing could be simpler and more straightforward than the whole exterior. Even the plaster with which the rubble is covered up to the window sills and the brickwork above that rather enhances the simplicity of the work, like a coat of whitewash, while the peeling off which exposes it here and there as a coating and not "dobe" adds a factitious picturesqueness to the exterior. It is only in the interior in which one can detect any trace of pretentiousness and of the vulgarity it entails. The moulded and varnished hammer-beams

of the church are 140 feet of length by 26 in width and 30 in height.

The oldest church in the town itself of Los Angeles is of a somewhat kindred architectural origin to that of San Gabriel Mission. That is to say, it is distinctly "Roman Catholic," being no less than the cathedral church of the diocese. (Fig. 3.) But it is rather Italian than Spanish in its derivation, deriving, in fact, from those churches of the later Italian Renaissance, like the Jesuit church in Rome, which are themselves derivatives from the Italian Romanesque. Nobody that I met in Los Angeles could tell me anything about this church. It



FIG. 6. HOME OF ROBERT J. BURDETTE, PASADENA, CAL.

are plainly more Angelican than Iberian. They date themselves infallibly as much later than the structure in which they are incorporated, and make one regret the undoubtedly rough hewn and unmoulded timber work which they have superseded. One is glad to vindicate the original monastic builders by discovering that the roof was added in 1886, which is to say, after the Gringo had begun to leave his trail on the building of the region. One would like at least to rub off the varnish and leave the timbers to weather into keeping with their surroundings. They would be respectable by their simplicity and rather more than respectable by their dimensions, for the inside measurements

antedates the American "boom" of Los Angeles as a pleasure resort. But one can say with confidence that it is by a North American or "Gringo" architect, and not far from a generation of age. It sufficiently resembles a church of the sixties in San Francisco to warrant a conjecture that it is from the same hand. While it has none at all of the homebred and vernacular air which gives its charm to the rude simplicity of the Mission Church, it has an air of cultivation which makes it startling as an example of building in Southern California before the American occupation. In one of the Atlantic cities one would come upon it without any shock of surprise, but with a



FIGS. 7, 8. HOUSES IN LOS ANGELES, CAL.



FIG. 9. THE SHAKESPEARE HOUSE (CUMNOCK HALL).
Los Angeles, Cal.



FIG. 10. SHAKESPEARE CLUB.
Pasadena, Cal.

mild approval as "the regular thing" in its way, the regular academic and sophisticated thing, rather exceptionally well done. But out here:—

The thing, we know, is neither rich nor rare
But wonder how the devil it got there.

Even if we met it in New York or Philadelphia or Baltimore we should look at it with exceptional approval by reason of the enhanced effect which was given to it by its detachment, with the garden alongside and the plaza in front, and the neighboring buildings subordinated to it

where across the continent from Portland, Maine, to Portland, Oregon. Differing as they may among themselves, even in material and costliness, they have this in common that they are suburban or rural, and unpretentious. If they have no local color, as they have not, at any rate they look indigenous, and the fulfillment of real requirements has in both cases resulted in an unforced picturesque.

And that is what we find with joy to be the "note" of the domestic building



FIG. 11. DWELLING IN LOS ANGELES, CAL.

so that their cornices come up only to the emphatic belt which marks the roof line of the aisles, leaving the clerestory and the upper division of the nave with its pediment and its ailerons, clear of neighborhood or rivalry. But this detachment is as common, as much a matter of course, in the Spanish-American cities, as it is unusual in the Anglo-American.

The later churches are of a more familiar type, if they can be said to be typical. Figs. 4 and 5, for example, might be encountered without surprise any-

which gives this scene of subtropical "villeggiatura" its chief artificial charm. Its chief charm, of course, is that of nature. If art will only get out of the way, that is all that one can fairly ask of her on this enchanted shore. But, "where every prospect pleases" it is also pleasant to find that "man" is less "vile" than could fairly be expected of him. And that you really do find round about Los Angeles. How consoling, in the very first place, to find that there are no "swell places." Nothing could possibly resemble Newport less than Pasadena. That

fabled "Ochre Point Club" of the Atlantic resort, to which the initiation fee is one million of dollars, has no counterpart at the Pacific resort. The trail of the billionaire is not over it at all. There is not a "palatial residence" along this whole coast. Not that there are not "show places." What is locally and modestly known as the Baldwin "ranche" is a domain about fifty times the size of Central Park, and kept up like a park throughout its whole extent, and it seems to belong to the public as much as if the public paid for its upkeep. But when one comes to the home of the noble owner, he finds it a little story and a half cottage without the least architectural pretension or interest. All the better. In this land of perpetual summer and

that the vice of the time and the country is an excessive pretension, let us seek the shade and find wisdom in neglect." It is curious that the immigration should have been so preponderantly from New England, and the well-known New England conscience should have so far asserted itself in the local ordinances, that some of the more mundane Angelicans there be who complain about the restrictions of "this puritanical town." In this, at least, the present race of colonists have not inherited from their Spanish predecessors. But in their domestic architecture they as clearly have, in the spirit more than in the letter, perhaps, but also in the letter. One would be startled to come upon such a house as that shown in Fig. 7, or such an humble and homely



FIG. 12. RESIDENCE IN PASADENA, CAL.

"sweet do nothing," why should anybody go into the house except to eat and sleep? And nobody does. Another show place in Los Angeles is the "House of Roses," whereof the chief attraction is that, when the house is in its glory, you cannot see it at all. It is essentially a rose-trellis. It would be a stupid as well as a wicked billionaire who should undertake to disturb the delightful impression of republican equality which this region makes by setting up his pretentious architectural Ebenezers in it. Such a "villa in the Italian style" as that of Mr. Robert J. Burdette (Fig. 6) is about the limit in the way of costliness and pretension, and it will be agreed that this is not of a pretentiousness to infuriate the most susceptible Socialist. The settlers seem to have had Emerson in mind:—"Forewarned

but picturesque and artistic cabin as that shown in Fig. 8 in any Eastern town. Here they are altogether in place and help to give the sense of "local color." It is evident how well the style, the style of the Missions, lends itself to the construction in concrete which so many are prone to believe is the coming method of building. As a matter of fact, all the buildings of the new "Clark road," from Las Vegas to Los Angeles, are made of concrete, sand of the desert and Portland cement. And one sees a future for the construction in the residential building of Southern California. For it is essentially the "dobe" construction to which the Spanish settlers found themselves forced by the abundance of adobe soil and the scarcity of timber.

But it is rather by the lesson of quiet-

ness and moderation they inculcate than by the technical "style" they offer for direct imitation that the architectural labors of the Franciscan missionaries have been most useful. The lesson has been well learned. The English half-timbered cottage, plastered between the timbers, is as unpretentious a mode of building as adobe itself. Possibly it imposed itself upon such edifices as the "Shakespeare House" (Cummock Hall) (Fig. 9) at Los Angeles, or the "Shakespeare Club" (a woman's club, be it noted) at Pasa-

A cottage with a double coach-house,
A cottage of gentility,

though it falls very distinctly short of the point at which architectural display becomes invidious or "undemocratic," and the passer less favored by fortune than the occupant must be of a churlish turn not to be grateful to his more fortunate fellow citizen for giving him something so well worth looking at. A less favored citizen may still be sufficiently favored to erect for his own purposes such an equally artistic and equally double gabled



FIG. 13. DWELLING IN LOS ANGELES, CAL.

dena (Fig. 10). For was it not the style of the "New Place" at Stratford to acquire which the playwright labored in his vocation in London, quite incidentally and unconsciously the while enriching English literature with the best it has to show. A more costly and substantial rendering of the same style, by the same architect, is the house of two half-timbered gables over a stone basement which vindicates the adaptability of the English cottage style to the purposes of a town house. (Fig. 11.) This is, as Coleridge has it,

cottage as Fig. 12, which indeed is in the general class of dwellings round about Los Angeles in seeming to be within the reach of any fairly frugal, industrious and averagely fortunate Angelican. Fig. 13, indeed, rises to the dignity of a "place," and a place of more pretension, perhaps, than any other on our list, with the exception of Fig. 6, though it by no means seems to involve an invidious state of prosperity. But it is big enough and enough surrounded by grounds to be ranked as an "estate" rather than as a mere "house and lot." Fig. 14, again, is

distinctly suburban, and might belong to a commuter in any part of our country.

Most of these houses, clearly enough, might be anywhere in the United States as well as where they are. The "color" of them is not "local" but national. The like of them may be seen in the suburbs of any one of the great cities, and in those of the cities not so great. This, indeed, is their chief symptomatic value, and they are all the more valuable for not being exceptional but typical. When the

betokened is of that moderate degree to which any American of ordinary education and ordinary aptitudes may reasonably aspire, when it does not imply that anybody has been depressed that a favored few may be exalted, when, in a word, it is a triumph of democracy. In Los Angeles, for example, it is very often hard to tell by the looks of the houses, whether they are inhabited by people who actually get their livings on the spot, or by pleasure seekers from afar who come



FIG. 14. DWELLING IN LOS ANGELES, CAL.

observer reflects how many of such he has seen in the suburbs which he has had occasion to visit, and multiplies those suburbs to the number of those he has not seen, it gives him a realizing sense, as Paul Bourget's American mentor said to him, what an enormous number of very comfortable people there are in these United States. The showing is the more impressive when, as in this case of the environs of Los Angeles, the comfort

only for a season to spend the money they made elsewhere. And the showing is all the more encouraging as a social symptom, when it is a showing how many Americans "of moderate means" and what a steadily increasing number of such Americans are able in their abodes and their surroundings to give evidence of culture and refinement, to avoid the vulgarity of crudity on the one hand and the vulgarity of ostentation on the other.

Montgomery Schuyler.

✓ The Old New York Custom House and the New City Bank

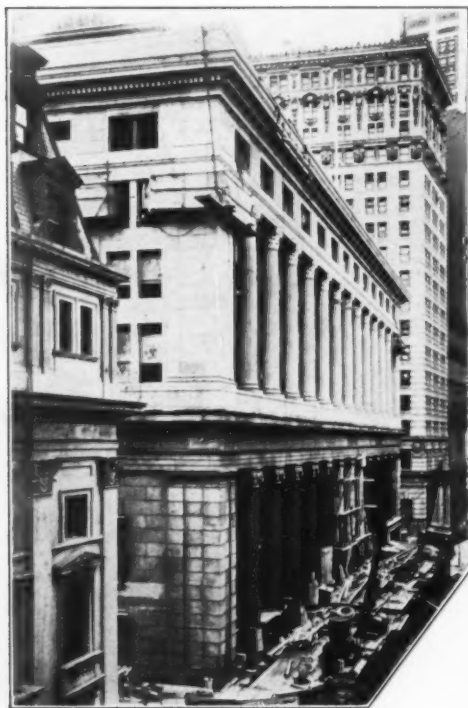
November 17, 1841, was a great day for New York. For it was on that day that was opened the new Merchants' Exchange, by far the most costly and pretentious building of its own kind within the limits of the United States, and with very few rivals of any kind in these attributes. With their usual lack of enterprise, the New York newspapers of the next day omitted to make even the most cursory mention of the great event. It is solely by the fact that Philip Hone kept a diary that posterity is able to recover the date.

✓ It was a proud day also for Isaiah Rogers, whether or not he was present at the "inauguration." Isaiah ran the risk of being also forgotten, posterity having so many other things to think about. Within these last few years, even, elderly architects have been heard to maintain that the architect of the Merchants' Exchange was Alexander Jackson Davis. But this attribution is the result of a natural confusion, like that Shakespearean theory which main-
✓ contends that the plays were not the work of the man we think we know, "but of another man of the same name who lived at the same time." For
✓ Davis, alone or in collaboration, was, in fact, the author of a Merchants' Exchange, on the same site, apparently, as the Merchants' Exchange which is now the old Custom House and the new City Bank. This edifice, built of marble, was opened May 1, 1827. Old prints of it may still occasionally be picked
✓ up. In 1829 "A. J. Davis, Ithiel Town and Thompson" had their offices in the building and were noteworthy as the only firm of architects in New York, succeeding in that distinction one Brady, who "flourished," to the extent of hanging out a sign, in 1823. But this Merchants' Exchange, marble as it was and supposedly fireproof, inso-
✓ much that it had become a repository for valuables, burnt up like tinder and disappeared in the great fire of 1835,

leaving its site, the most central and valuable in New York, as a "tabula rasa," upon which, in the course of the ensuing six years, the merchants had reared this stately successor according to the designs of Isaiah, fresh, or not so very fresh, from the laurels of the Astor House in New York and the Tremont House in Boston and the Burnett House in Cincinnati. The occupants of desks in the rotunda of the late Custom House, and most persons who had to do business in it, have been in the habit of execrating the memory of Isaiah, upon the ground that it was highly unsuitable for a custom house or other place of business. So undoubtedly it was. But the execration was very unjust all the same, since it was not designed for a custom house at all but for a daily meeting of merchants, and for this purpose the big rotunda was admirably adapted besides being a very impressive interior with its colossal Corinthian columns of white marble and its aspiring dome. On three sides, though, the old Custom House got the benefit of whatever light was going, only the Wall Street front being darkened by the great Ionic colonnade. At any rate, if the tenants were sacrificed to architecture, they at least got the architecture, which in later erections has by no means always been the case. Nothing in its kind has been done since in New York so imposing as that great range of Ionic monoliths in granite. (As to the monoliths, by the way, it is interesting to know that the contractor undertook the colonnade at the rate of an equal area of wall, and reported that he made money on it). While the building was under construction it had but one rival, Trinity Church, which was already beginning to show above ground at the head of Wall Street. The Custom House, with the ground, cost two millions, according to Philip Hone, \$1,800,000 according to another estimate, a prodigious sum for the New

York of 1841, while Trinity is reported to have cost \$900,000, but then Trinity already owned the ground.

Outgrown and unavailable as a Custom House the Merchants' Exchange of 1841 has for a long time been. It was difficult to see to what other practical use it could be put. All the artistic sensibility that there is in New York would have been revolted by the vandalism of a demolition of the colon-



National City Bank, Showing the Weathered Colonnade of the Old Custom House.

nade. And yet that seemed to be its doom, would have been its doom if Mr. Stillman had not intervened to secure it for the uses of his bank. The community owes him thanks, would owe him thanks even if the conflict between the claims of tradition and architectural dignity and those of utility had been resolved in a much more unsatisfactory way than that which has in fact been found. One could not really expect the building to be retained as a mere home for the institution which had acquired

it, when the superaddition which it seemed to invite might have been rented for so many hundred pence and given to the poor stockholders. The banking business does not deal in spike-nard nor trim the lamp of sacrifice. Indeed, when the decision was reached to crown the edifice with a superstructure only as high as itself, instead of "steen" stories of skyscraper, the directors had a right to stand astonished at their own moderation and to invite the applause of their fellow citizens.

All the same, it was rather a parlous undertaking on the part of an architect to superpose anything on a building so complete in itself, except, indeed, a better, more presentable attic in place of the cheap and shabby sham in cheap material, with which the colonnade had been surmounted on purely utilitarian grounds. To put one complete colonnade on the top of another is not a procedure to be commended architecturally, nor, of course, one which a sensitive architect would have adopted if he had felt himself free to choose. But one wonders why the architect in this case should not have felt himself free to choose. There must, one should say, be some more excellent way than to crown the edifice with a counterpart of itself, only as much lighter and as much richer as Corinthian is than Ionic. Research and ingenuity, one cannot help thinking, should have found out such a way. There are no direct precedents. Naturally. No Greek architect ever had imposed upon him the thankless task of putting anything but a modest attic, or a crowning group of statuary, on the top of a colossal colonnade, so unmistakably complete in itself. But the early Renaissance supplies suggestions, of course on a much smaller scale, in the many buildings of which the ground stories are ranges of columns. An arcade above the colonnade, with its piers over the existing columns, and with its interstices filled with a light and open construction, with detail as congruous with what existed as the designer was able to devise or adopt, this, it seems, should have been a much more eligible solution of the difficult

problem than that adopted, which, indeed, is rather an evasion than a solution. Doubtless it is the easiest and least troublesome way out. Really to design an appropriate superstructure for a substructure of colossal colonnade should have been a highly strenuous undertaking.

Even assuming the necessity for the double colonnade, however, one might wish that the designer had seen his way to interpose an em-

other, the plinth of the upper resting directly on the cornice of the lower. On the other hand, the plainness of the actual attic becomes baldness in its place as the crowning member of the doubled order. Those who remember the Astor House as Isaiah designed it remember how greatly its effect was enhanced by the wreathed bull's eye windows of the attic, afterwards squared out to as Quakerish a plainness as those of this new attic of the City Bank. If that



NATIONAL CITY BANK—DETAIL OF NEW UPPER STORIES.

William and Wall Streets, New York.

McKim, Mead & White, Architects.

phatic belt above the old colonnade to serve as stylobate for the new. The plainer and solider this belt the better. It would have been necessary, of course, to make it a serviceable story and so to pierce it with openings, but with openings as inconspicuous as might be. Something in fact like the attic of the actual erection would have been in place as its base and as a transitional member that would have established a kind of proportion which cannot exist when one complete order is simply set, as here, on the top of an-

treatment was not practically permissible, it seems that the expanse of the attic might very well have been enlivened and enriched in the manner of the great Roman friezes.

But criticising the detail of the new work is a rather thankless performance. We ought to be greatly obliged to the owner for preserving the old colonnade. We ought equally to be obliged to the architects for working the least interference with the dignity of the old structure, and for giving an example of equal dignity in the new.

The Restoration of Fraunces' Tavern

If we have a patriotic shrine in New York which is attractive upon merely human grounds, that shrine is Fraunces' Tavern. "There are others." There, in Boston, is that "cradle of liberty," Faneuil Hall, of which one has to admit that Liberty can never have been rocked in a cradle more ungainly. That work of the colonial bricklayer and the colonial carpenter, like the "Old South" in the same bleakly puritanical town, adds nothing in the way of adventitious architectural amenity to its historical associations. In Philadelphia there is Independence Hall. Colonial Philadelphia, however, had the good habit, when it was a question of a civic monument, of ignoring the colonial carpenter and invoking the architectural amateur. So the designer of Christ Church had been Dr. Kearsley, a practising physician, who was also a competitor for the honor of designing the State House, an honor which fell to Andrew Hamilton, the leader of the Philadelphia bar. A decent and seemly building was the result, in which famous events might happen without too much incongruity.

A decent and seemly building was, doubtless, that old City Hall of New York, built under Bellomont and Nanfan, at the beginning of the eighteenth century and by L'Enfant enlarged and embellished into "Federal Hall" for the inauguration of Washington, in front of the site of which his statue now stands to commemorate that event. But that event can never become so humanly touching and impressive as the farewell of the victorious general to his officers which preceded it by four years. Doubtless Talmadge's diary, the pertinent extract from which now adorns a votive mantel in the restored tavern in which the event took place, is the common source of the innumerable variations which have since been made upon the theme. Let us take Thackeray's, in that beautiful last chapter of "The Virginians":

The last British soldier had quitted the soil of the Republic, and the Commander-in-Chief

proposed to leave New York for Annapolis, where Congress was sitting, and there resign his commission. About noon, on the 4th December, a barge was in waiting at Whitehall Ferry to convey him across the Hudson. The chiefs of the army assembled at a tavern near the ferry, and there the General joined them. Seldom as he showed his emotion outwardly, on this day he could not disguise it. He filled a glass of wine and said, "I bid you farewell with a heart full of love and gratitude, and wish your latter days may be as prosperous and happy as those past have been glorious and honorable." Then he drank to them. "I cannot come to each of you to take my leave," he said, "but shall be obliged if each of you will come and shake me by the hand."

General Knox, who was nearest, came forward, and the Chief, with tears in his eyes, embraced him. The others came, one by one, to him, and took their leave without a word. A line of infantry was formed from the tavern to the ferry, and the General, with his officers following him, walked silently to the water. He stood up in the barge, taking off his hat and waving a farewell. And his comrades remained bareheaded on the shore till their leader's boat was out of view.

The scene of that historic farewell is one of our national shrines. There is no doubt about that. No worthier object could be proposed to an ancestral and patriotic society, like the Sons of the Revolution, than to preserve it, or to restore it to its pristine state, the state in which the great farewell took place, in case it had been alienated and "soiled with all ignoble use."

It had been alienated and it had been "soiled." There was also no question about that. The only reasonable question for the Sons of the Revolution, and for their architect, Mr. William H. Mersereau, was, what did the "tavern near the ferry" look like, and of what did it consist, when the historic farewell was transacted "within its walls," if not "under its roof." Look at this photograph of the tavern as it had come to be at the end of the nineteenth century, and for nearly half a century before (Fig. 1). Whoever knows anything at all about any variety of colonial architecture, Dutch or English, has only to glance at the photograph to see that the two upper stories, with the flat roof, and the lower story, with its substitution of a sash frame for a wall, "have nothing to do with the case." The restorer can

eliminate those badges of nineteenth-century commercial occupation without the least hesitation. So, as the beginning of a rational and probable restoration, you have to imagine the historic nucleus as consisting, exteriorly, of the second and third stories. Not even of these as they were, for the whole outside was trebly or quadruply coated with equable drab paint, which disguised the very bricks so that it was impossible to tell until the paint was scrubbed off the bricks of the early eighteenth-century nucleus from the bricks of the middle nineteenth-century addition. Just imagine the plainly factitious basement and the plainly factitious third and fourth stories away from the perfectly commonplace warehouse into which the "tavern near the ferry" had degenerated, and consider what you have left as the basis of a "restoration"!

There was really no external evidence to go upon. Rather, such as there was was clearly untrustworthy. The well-meaning Valentine did indeed publish a view of a story-and-a-half cottage, with an umbrageous veranda in front, and present it as "Fraunces' Tavern." But it plainly would not fit. There was in the remains positive evidence that it could never have stood upon the foundations of the tavern. The picture may have been, it is a plausible contention that it was, the representation of the other "Fraunces' Tavern," the tavern which the enterprising "Black Sam" maintained contemporaneously in the suburban seclusion of Greenwich Village, upon the banks of the Hudson, and which place of refection was then in effect the "road house" which the print denotes its subject to have been.

But the "tavern near the ferry," the "Queen's Head," in which for seven years the officers of the British garrison, including poor John André, had "gloried and drunk deep," was far from being a "road house." It was literally a "Queen Anne mansion," probably about the only one New York possessed, seeing that the Queen died in 1714, and the mansion was certainly erected before that. The predecessor on the same site to which Stephanus Van Cortlandt

brought his bride, Gertrude Schuyler, in 1671 was doubtless one of those diminutive Dutch cottages in brick, with their gable ends facing the street, of which the last vanished from Albany only a few years ago, and from New York three-quarters of a century ago. When Stephanus made over the property to his son-in-law, the thriving Huguenot merchant, Stephen de Lancey, in 1700, it was not long before the son-in-law razed the Dutch cottage for a house undoubtedly in the British taste of the time, though incorporating some Holland brick. New York had then been New York and British more than a generation, and the Dutch taste had gone out in architecture. London fashions had imposed themselves, to last for more than two centuries. All that we know, from internal or external evidence, of the "hip-roofed mansion of several stories," with the facing of the "Dock," or Broad Street, front of buff Holland bricks, warrants us in believing that it was as near as the builders could come to a fashionable London mansion of the time, a pre-"Georgian" piece of domestic architecture. It was about the time when the "new" part of Philipse's Dutch house, now the City Hall of Yonkers, was being done over in the English taste, the only coeval "example," I suppose, left near New York. It is true that, after the third generation of De Lanceys had begun to inhabit the Queen Anne mansion, after James of that ilk had succeeded Stephen and Oliver had succeeded James, Oliver leased it to a partner, Robinson, of the firm of De Lancey, Robinson & Co., and betook himself else whither. Robinson, Colonel Joseph he was called, lived there until he died, in 1757, upon which melancholy occasion, and after the house had been occupied as a private residence for a full half-century, the firm of De Lancey, Robinson & Co. advertised that they had moved their warehouse "into Col. Robinson's late dwelling, next to the Royal Exchange, and should there continue to sell all sorts of European and West India goods." It was not until January 15, 1762, that the mansion, already degraded from a

residence to a store, passed by deed into the possession of Samuel Fraunces, "Black Sam," who speedily made it the gastronomical headquarters of the little provincial town, just as, nearly a century later, Delmonico was to make of

possession, by the formation of the Chamber of Commerce, in April, 1768, in the same "Long Room," which, fifteen years later, was to be the scene of the farewell of Washington to his generals. So that Fraunces, at the time of



FIG. 1. FRAUNCES' TAVERN BEFORE THE RESTORATION.

"the old Grinnell mansion," at the corner of Fifth Avenue and Fourteenth Street, the gastronomic headquarters of the hustling republican city. The leading position of Fraunces' Tavern was attested, only six years after he took

the farewell, had already been in possession for twenty-one years, barring brief intervals of occupation by "John Jones" and "Bolton and Siegel," and must have been a grizzled and paunchy publican when the great event took

place. These are queer considerations for the business man down towards the bottom of Broad Street, who may occasionally take his luncheon now at the old sign of the "Queen's Head," which Sam. Fraunces swung out in 1762.

More to the immediate purpose is it that the mansion-warehouse-hostelry

in all, mostly occupied by the class of lodgers, male and female, you would expect to find living at the foot of Manhattan Island.

In addition to the necessary transformation resulting from the various uses to which the Queen Anne mansion had been put, the building had been visited,

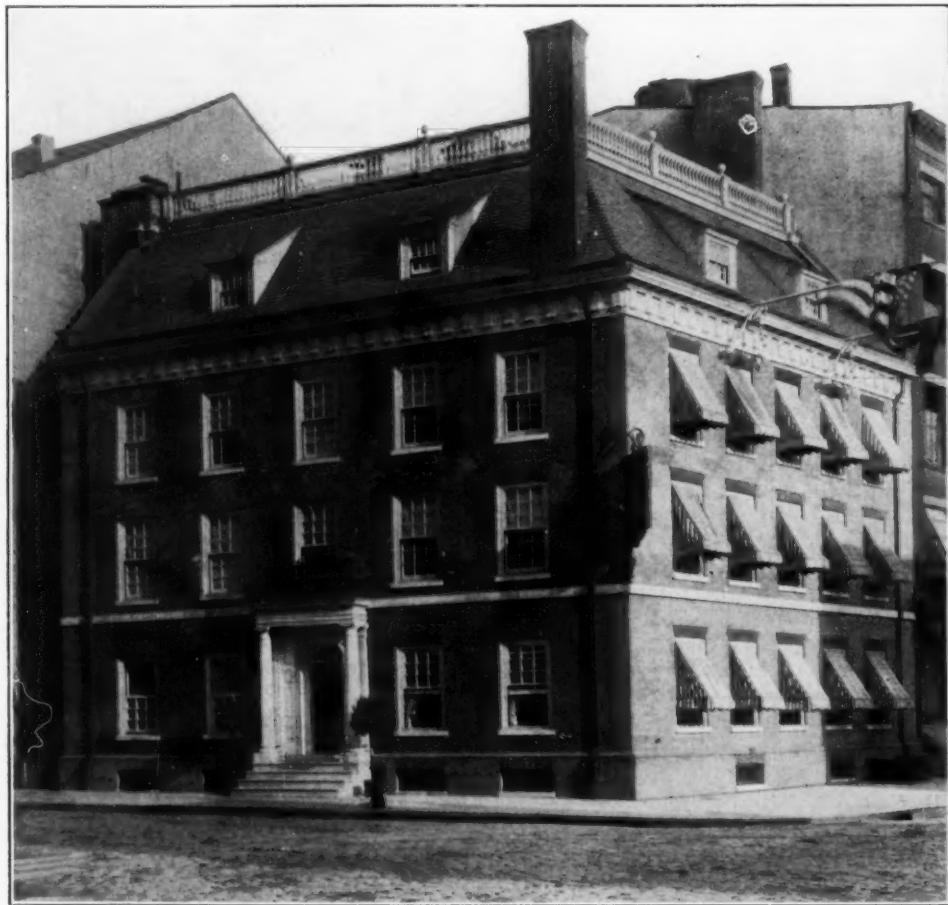


FIG. 2. FRAUNCES' TAVERN RESTORED.

William H. Mersereau, Architect.

must have undergone many changes during the eighteenth century, and of course still more during the nineteenth, when it gradually sank to be nothing but a glass-fronted beer saloon at the bottom, with the saloonkeeper's abode above, and above that two superadded stories of bedrooms, forty-six of them

during the nineteenth century, by two destructive fires—one in 1832, one in 1854, after the latter of which the two additional stories of bedrooms had been added. Obviously, the restorer had to "scrape to the bone," outside and inside, to find his nucleus. Recent operations in the interior uncovered instruc-

tive structural facts, the slope of the roof of the original mansion, the size and shape of the old brick and what there was left of the construction of the "Long Room," for which alone it was worth while to reconstruct the building. On the outside, much scraping developed that the "Dock" street front, much the more important as fronting on the plaza of the "slip," at the southern end of the old water-course which makes the present street "Broad," had been faced with small white, or, rather, buff Holland bricks, while the less important and conspicuous Queen Street front had been faced with red brick of English shape and size, if not of English make.

Here are some quite unmistakable indications, which were faithfully followed. It almost looked as if, to restore the Broad Street front, it would be necessary to set up a plant for the making and baking of hand-made brick. It seems that not even that would have sufficed, since, it seems, the argillaceous product of the Low Countries has elements which give it more variety and iridescence than American clays. By great luck it was discovered that there was a yard near Rotterdam in which the old seventeenth-century Batavian bricks are still made by hand according to the conservative methods of "the phlegmatic Dutchman," and some 14,000 of these were imported to be incorporated in the western wall of the restored building, while bricks quite plausibly resembling those of the northern wall are still made in Baltimore, from which they were procured in sufficient quantities for the purpose.

The force of authenticity could no further go. For the detail, detail in wood two centuries old is hard to identify and reproduce, when it has been subjected to such neglect. Acquaintance with the work of the period, and adherence to it, is all that can reasonably be required of the restorer. That this has by no means been wanting any qualified inspector of the restoration will readily attest. The illusion is complete. The

violet of a legend blows
Among the chops and steaks.

Not only might the Long Room which the stranger visits be revisited, so far as he can judge, without sense of incongruity by the shades of the soldiers concerned in the great scene of December 4, 1783. It might similarly be inhabited, like another Turk's head, by Johnson and Burke and Boswell, nay like a tavern in Soho, by the ghosts of Pope and Swift and Addison and Steele, with whose prevalence the Queen Anne mansion of Oliver de Lancey was contemporary.

One drawback one really must make to his acknowledgment of the fidelity and success of the restoration, one drawback which it were unjust to impute to the restorer. Why that sign board, which strikes one as an effusion of the sign board art of the vague future, rather than of the specific past? Note that the British had only been out of New York for ten days when the farewell was given. It is not very conceivable that Black Sam had undergone a fit of iconoclasm which induced him so soon to obliterate the sign under which his late customers had for so many years made merry, not conceivable at all that he had replaced it by anything like the weird and wondrous effigy that in fact that takes its place. Doubtless it was still the "Queen's Head," still the weather-beaten representation, as flattering as the sign painter could make it, of the lineaments of the little girl of seventeen, born Princess Charlotte of Mecklenburg-Strelitz, who had been promoted Queen, on account of a school girl essay on the horrors of war which had been written as a letter to Frederick the Great, and which had touched the heart of George the Third, the year before Sam Fraunces came into possession of the tavern which he loyally named after her. Distinctly the nearest attainable equivalent of the old sign ought to swing to the breezes in its strange new surroundings. And, whether or no, it seems that the actual nondescript should be taken down.

Montgomery Schuyler.



STA. MARIA IN COSMEDIN.
Part of frieze in the vestibule. A work of the XI. Century.

A Restoration: Sta. Maria in Cosmedin

The second quarter of the last century was marked, both in England and on the Continent, by a revival of ecclesiastical architecture and an awakening to the beauty of mediæval art. A movement contingent upon the renewal of religious life among the people at large, and a deep-seated revulsion among the thoughtful from the frivolous and destructive indifferentism of the eighteenth century. It was made plain, by the light of reverent and scientific inquiry, that the so-called "Dark Ages" were not so dark, that the architecture and decorations of this misrepresented period were marvels of the highest artistic culture. On this becoming an acknowledged truth the various nations of Europe began to respect the works of the Middle Ages, and to value the buildings of their forefathers, structures which linked their time with by-gone ages; and, moreover, where these buildings and monuments had fallen into decay through age, or had been shorn of some of their embellishments by the ruthless hand of fanatical iconoclasts, there arose among these nations a desire to preserve them from further disintegration and to restore them to their pristine beauty, they fully realizing that the history of a mighty people is written just as much in its public buildings as in its military glories, its legislative wisdom, or its religious belief.

This new-born spirit of admiration and restoration, more particularly in

England, became the fashion, and, like all movements that become "fads," was often more hurtful than beneficial. The first restorations, as could be expected under these conditions, were undertaken by the half-informed, by the over-confident and ignorant enthusiast; but after a while men of large knowledge and careful study turned their attention to the work, such, for instance, as George Gilbert Scott and George Edmund Street, skilled and accomplished architects. These gifted men were guided in the restorations they undertook by the conservative and eclectic spirit of Welby Pugin, the master mind of the Gothic revival, the man who dared "to convict the nineteenth century of ignorance, and to twit the age of enlightenment with the absurdity of its taste and the obscurity of its artistic vision." He held that where a detail was lost, such as the tracery of a window, a gable, a capital, a moulding, an ornament, or any other feature, its restoration must not be left to the mere conjecture or fancy of the restaurateur, but that if no portion of the old work could be found to give a clue to its restoration—a motive upon which to build the new work—then a search should be made for the model in buildings of a corresponding period and style, and, if possible, in the neighborhood of the proposed restoration.

While both Scott and Street endeavored to adhere to Pugin's eminently common-sense principle, and to consci-



STA. MARIA IN COSMEDIN—THE RESTORED FAÇADE.
G. B. Giovenale, Architect.



STA. MARIA IN COSMEDIN—THE TOWER, SHOWING THE BACK OF THE FAÇADE REMOVED
Rome, Italy. BY GIOVENALE.

entiously follow the line of thought of the original architect of the building undergoing restoration, nevertheless they were never mere imitators, but did their best to comprehend the motive of the style, in order to make their art a living instrument by which to express

their own genius within the confines of that style. Their theory of work is without doubt the correct method to be employed in all forms of restoration, and is a safe guide in future work of this nature, no matter what the style may be.

Most of the architects in England followed closely the lead of Pugin, Scott and Street; there were others, fortunately few in number, who worked in a haphazard manner and caused wanton havoc, as may be seen in Salisbury Cathedral, where the so-called restorations are nothing more than reprehensible

1842 there have been restored over fourteen hundred mediæval parish churches, all the cathedrals and many other ancient buildings.

Among the Continental nations there has also been a very great number of restorations, but, unfortunately, in many instances, they were carried out in a



STA. MARIA IN COSMEDIN—THE PROPOSED INTERIOR RESTORATION. FROM A DRAWING OF THE ARCHITECT.

changes. The chief offender in this line was justly described by Mr. Pugin as a "monster of architectural depravity"; however, on the whole, the restorations accomplished and the work still going on in Great Britain is to be highly commended for its judiciousness and its vast proportions. In England alone, not counting Ireland and Scotland, since

much less reverent spirit than in England, and often to the great injury of the monuments. The cathedrals of Rheims and Laon have in this way suffered most severely; the interior of the old church of San Francesco, at Bologna, has been ruined; and the unmatched area of the Church of the Eremitani, at Padua, has been lost; and in

hand with these perversions, the beauty of Venice's best examples of domestic architecture—the *Casa d'Oro* and the *Palazzo Segredo*—by pretended restorations have become things of the past. This sad catalogue could be greatly lengthened, for it is only of late that the

Bocca della Verità, close to the Ponte Rotto.

This interesting church of Sta. Maria in Cosmedin, like many of the other churches of Italy, was originally a pagan temple, that of Ceres and Prosperpine, dedicated to these divinities by



STA. MARIA IN COSMEDIN—CAPITAL OF COLUMN OF THE NAVE.
Rome, Italy. (Post Constantine.)

Continental restaurateurs are following proper and scholarly lines.

In Rome, under the auspices of the *Assoceazione Artistica fra i Cutori di Architettura* and the wise supervision of the architect Giovanni Battista Giovenale, a careful and well-thought out restoration has, for some time, been under way, namely, the small basilica of Sta. Maria in Cosmedin, on the Piazza

the Emperor Tiberius, and was probably changed into a Christian place of worship shortly after the cessation of the persecutions, and at an early date became one of the diaconate churches of Rome, at which time it was known as the Church of *Sta. Maria in Schola Greca*, so called because it was situated in the midst of the Greek colony. In the course of centuries it was rebuilt no less

than five times, and marks of each successive structure are still to be seen in the existing building. At one time, in the fourth century, a part of the building was made into a spacious hall for the use of the administration of the Annona, where the poor of Rome assembled to receive the largess of the emperor—the corn which was distributed to them gratuitously. Through its double use as a church and a granary, it gradually

and lastly, in the eighteenth century, it was again rebuilt, when a most inappropriate façade was added to the basilica. The spirit guiding these numerous rebuildings was quite unlike that of to-day. There was no attempt at restoration in the modern sense of the word, for apparently there was no reverence for the associations of the past, no desire to develop either the architectural or decorative motives of the orig-



STA. MARIA IN COSMEDIN—A SCULPTURAL PANEL FOUND IN THE CHURCH. A WORK OF
Rome, Italy. THE VIII. CENTURY.

became dilapidated, and at last fell into such a ruinous state that Pope Adrian I. (A. D. 771-795) ordered it to be rebuilt and thereafter to be used exclusively as a church, and it was at this time it received its present title—Sta. Maria in Cosmedin (Kosmos—adorned). Eighty years later, under the pontificate of Nicholas I., it was again rebuilt, and three hundred years after that, in the twelfth century, it was once more in the hands of the builders;

inal design; the builders followed the genius and dominant taste of their own age; the art of the period reigned supreme and often proved destructive of a better art.

Just what the Temple of Ceres and Prosperphine, the original building, was like, is hard to say, although a good portion still exists, but most unfortunately it consists of the purely constructive parts: the *opus quadratum* of tufa. The existing columns, it is quite evident,

are of a later date, and are believed to be of the age of Constantine or one of his immediate successors, and undoubtedly formed a part of the diaconal church, erected within the hall of the Annona, a supposition which is probably true, not only because the columns are in the style of the decadence of the early Christian emperors, but because it was at this time, in the fourth century, that the administration of the Annona in part



Arch.^{te} G. B. Giovenale

passed from the hands of the state into that of the church, whose seven deacons had charge of the poor of Rome, and it is a constant tradition that this church was one of the seven *Diaconia*.

The restoration and enlargement of Sta. Maria in Cosmedin, ordered by Pope Adrian, in the eighth century, was justified, not only by the ruinous condition of the church, but also because of the need in that part of the city of a larger building to accommodate the constantly increasing congregation. The enlarge-

ment consisted in building two aisles, adding an apse to each one, by deepening the apses of the nave, by erecting a *narthex* or place for the catechumens and a new vestibule. At this time there was placed in the center of the nave a choir, surrounded by a marble balustrade, flanked by a Gospel and Epistle ambo; and beyond the choir—between it and the presbytery—a marble *inconostasis*, which must not be confounded with the rood-screen of a Gothic church, as this partition separated the *bona* or sanctuary from the choir, and not the chancel from the nave. This *inconostasis*, in a way, corresponded to the altar rail of an Episcopalian church, as far as the division of places is concerned. At the side of the nave there were spaces set apart for the exclusive use of women and consecrated virgins, similar in arrangement to the places reserved for them in the basilica of S. Lorenzo. In many ways the church was greatly enriched by Adrian. And during the present restorations the architect Giovenale has brought to light many fragments of these embellishments and furnishings; among others, an altar table standing upon a single column, the shaft decorated with flutes running obliquely.

The appearance of the church of Adrian was greatly changed by the restorations undertaken in the eleventh century, at which time the ground surrounding the building was raised over three feet; the façade was altered, the main entrance decorated with sculpture—human figures, animals and symbols—all very grotesque, and also some of the columns of the nave were changed and a number of new capitals introduced; the walls were decorated with frescoes of saints; in the great apsis there was portrayed a majestic figure of Christ, surrounded with angels, prophets and inscriptions.

In the twelfth century, Alfano, Archbishop of Vienna, built in the vestibule a mortuary monument of great beauty, paved the church with a floor of mosaic, erected a marble throne, re-enclosed the choir and enriched the ambos with *cosmati* mosaics. In the following century (thirteenth) a marble Pascal candle-

stick was placed beside the Gospel ambo, which stood on what is now the Epistle side of the choir, for at that time the Gospel and Epistle sides were the reverse of the present-day usage, for the reason that the celebrant stood with his back to the wall of the apsis—facing the people—with the altar between him and the congregation. Altogether, the changes and decoration executed during the eleventh, twelfth and the thirteenth centuries quite effaced the original building and much of the work that was done under Adrian and Nicholas; and this, in turn, was largely obliterated in the eighteenth century, when Cardinal Albani, desiring to improve the church, committed a number of architectural enormities, such as building a new and most discordant façade. At this time the floor of the church was below the level of the piazza, so much so that it was approached by a long flight of steps; hence, very naturally, the church was damp, and so unwholesome that the

canons no longer attended choir; consequently, Clement XI. caused the piazza to be lowered to its present level.

The restorations that have already been accomplished and are now under way will ultimately bring into being once again the church as it appeared in the twelfth and thirteenth centuries: rich in frescoes, cosmati mosaics and carved marbles. All of the work that has been so far completed shows scholarship, wonderful intuition and a profound respect for the past, making evident, even to the most superficial observer, that the architect Giovenale has brought to the task entrusted to him great enthusiasm, combined with large knowledge, so that when the restoration is an accomplished fact the world will have another architectural example of bygone days in all its original beauty—a monument of Christian art: a multiplicity of individualities of various periods harmonized, having for its fundamental motive the honor and glory of God.

Caryl Coleman.



STONE MOSAIC PLACED IN THE PORTICO OF
THE CHURCH IN 1632.

Lesser Châteaux of the Loire

Saumur and Montreuil-Bellay

The traveler in Touraine who has plenty of time at his disposal could easily spend a couple of agreeable days at Saumur. He might visit its several ancient churches and profitably meditate on its religious vicissitudes, from the material effects of which it has never wholly recovered even to this day, though it is a long cry back to the period when, prior to the Revocation of the Edict of Nantes and the emigration of the Protestants, it was a large and prosperous Calvinistic town. He might see the sixteenth-century Hotel de Ville, with its library and natural history collections—all a little dusty and neglected, as things are wont to be in the provinces. He might, on his way to the castle, explore the narrow, picturesque streets at the base of the hill which commands the valleys of the Loire and the Thouet, in search of old buildings, such as the house in which Mme. Dacier, the translator of Homer and Aristophanes, was born in 1651. He might, if of a military turn of mind, inspect the Cavalry School and pass judgment on the horsemanship of French officers. And, finally, he might even learn how the renowned white wines of the district are made to imitate champagne in everything save lightness and delicacy of flavor.

In our case, however, the thought that we had as yet seen barely half of what we had come to Touraine to see made us feel that we could not afford to devote more than half a day to Saumur, with the result that the major part of its attractions had to be accepted on hearsay from the lips of a loquacious old gentleman whom we chanced to meet at the hotel. Whether his knowledge of archaeology was as sound as his taste for *vin blanc mousseux*, I am not quite certain; but we agreed to give him the benefit of the doubt.

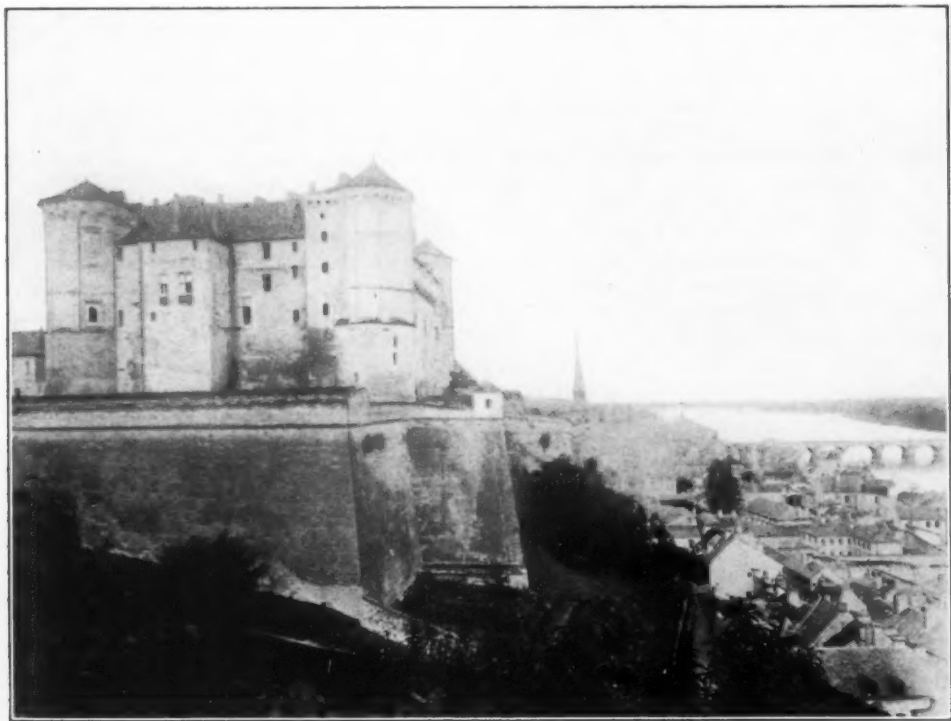
The shortness of our stay naturally led to a mere cursory inspection of

some of the antiquities of Saumur. The castle was the only building we saw at all thoroughly, and consequently it is the only one on which I have any right to speak. Turning up one of the small streets facing the Quai de Limoges, a very steep and circuitous path, winding through hillside gardens, brought us to the entrance, where we found the unavoidable guide waiting to receive us. The rôle he took was, however, a very unobtrusive one, consisting, as it did, in leading us from dungeon to dungeon, and from turret to turret, almost without a word of comment. He allowed us to linger as long as we pleased, and he did not presume to enter into our conversation. It was a pleasant change to feel that one had no competitor when recounting the history—such as it is—of the castle.

Geoffrey Martel, the son of Fulk the Black, began to build it in the eleventh century. But, like most mediaeval fortresses, it was not completed until later—not until the thirteenth and fourteenth centuries. Battles were waged beneath its precipitous enceinte; and it was won now by one, now by another fierce leader. Centuries of continued strife naturally brought in their train numerous changes in its architecture. It originally consisted of four large wings, but one of these has entirely disappeared, leaving a central courtyard open to the valley of the Loire. This courtyard contains the most decorative portions of one of the most undecorative of the castles of Touraine: the sculptured exterior of a staircase, with niches which are said to have once held statues; and, over a doorway, a bas-relief, representing two wrestlers—presumably Gauls—covered with long hair. The latter work has every appearance of being exceedingly ancient, and it is probably even older than the castle itself. In the courtyard, also, stands a curious construction pierced with openings and

with a domed roof. This gave air, rather than light, to a dark, subterranean room in which the lord of the castle tried his prisoners; and as to the methods he employed to obtain evidence we could form a very good idea in the glimmer of the guide's lantern. At one end of the chamber there is a sort of platform on which the lord and his advisers sat in judgment, and beneath this can still be seen part of the apparatus

anything else than a fortress, a prison, or a barracks. Descending to its dungeon, it was clear from the names and dates and pathetic words scratched on the walls to what purpose the castle had been put as far back as the days of Nicolas Fouquet, who spent part of his long imprisonment there. Napoleon I., too, used it as a prison. After that it became a barracks—a further step in its degradation. Here and there in its



SAUMUR—THE CASTLE SHOWING ITS POSITION IN RELATION TO THE TOWN AND RIVER.

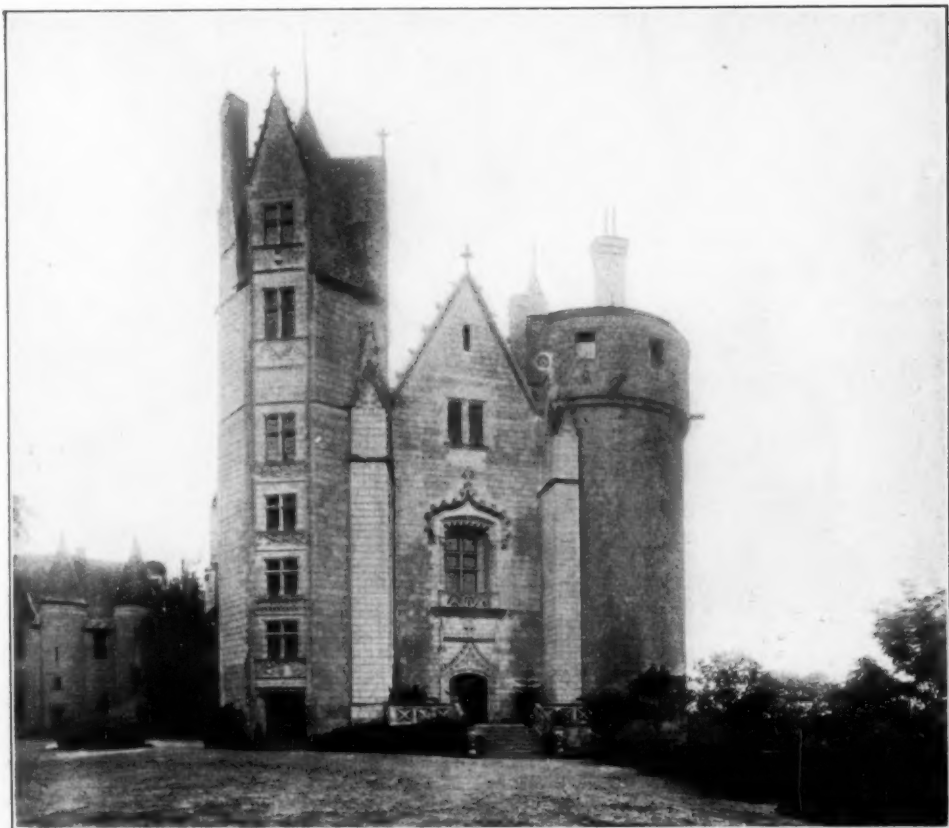
which was used to drag confession from their enemies. Many a time must that courtyard have rung with the screams of tortured men!

There you have the distinctive note of the Castle of Saumur. When its "memories" are not actually sinister, they are never very agreeable. You cannot think of it as a residence for anyone except a mediaeval warrior, continually on the alert; and it is for that reason, I suppose, that it has never been

interior we could trace the remains of former decoration, but the rooms have been so cut up and mutilated that it was utterly impossible to reconstitute their ancient disposition. The pleasantest part of our visit came when we ascended to the top of one of the towers, whence we obtained, as the day was favorable, a perfect view in all directions, to Chinon and Bourgueil in the east, and even as far as Angers, whose cathedral spires gleamed in the northwest.

The pleasure we had experienced in traveling from Blois to Saumur along the banks of the Loire had made us decide to follow the other rivers of Touraine, whenever possible, in a similar manner; and we should much have liked, on leaving Saumur, to have explored the meandering course of the Thouet, which flows into the Loire a little below that town. But practical

ness of the Castle of Saumur. Indeed, we had as yet seen no more picturesque setting for a country residence. The Thouet, elsewhere a narrow stream, widens out at Montreuil-Bellay into a broad basin, divided into four branches by a number of islets, thickly wooded and covered with vegetation to the water's edge. It abounds with countless little sedgy backwaters, begemmed in



MONTREUIL-BELLAY—THE CHATEAU NEUF.

difficulties stood in the way of such a journey, so we took the direct road to Montreuil-Bellay, the point on the pretty little tributary where we were to see another château.

As we arrived within sight of its massive towers, rising from amidst the trees on the summit of a hillock, I could not help mentally commenting on the contrast it formed to the severity and bare-

ness of the Castle of Saumur. Indeed, we had as yet seen no more picturesque setting for a country residence. The Thouet, elsewhere a narrow stream, widens out at Montreuil-Bellay into a broad basin, divided into four branches by a number of islets, thickly wooded and covered with vegetation to the water's edge. It abounds with countless little sedgy backwaters, begemmed in

summer with white and yellow water-lilies, and, like the islets themselves, alive with birds. It possesses two bridges, one dating from the Middle Ages, the other from 1811! and at the foot of the latter—completing the delightful picture which can be seen from the castle's battlements—stands an ancient mill.

In tracing the origin of Montreuil-

Bellay and its château, one can go very far back in history. That the district was inhabited in prehistoric times has been shown by the discovery of flint implements, and also by the existence, near the little town, of prehistoric monuments. A Gallo-Roman village is said to have stood on the same site, though no conclusive evidence of this has yet been brought forward. Later, a feudal

the authority of the Counts of Anjou, fortified the castle, whereupon Fulk V. set out against them, and, in 1124, captured their stronghold. The ambition of another member of the same family, Giraud II., was similarly shattered twenty-six years later, when Geoffrey Plantagenet laid siege to the castle, which he did not capture, however, until 1151, just a year from the time his



MONTREUIL-BELLAY—PETIT CHATEAU TO THE RIGHT AND MEDIAEVAL KITCHEN TO THE LEFT.

castle, surrounded by the rude dwellings of villains and serfs, was built on the hill above the Thouet; and this early fortress is commonly believed to have fallen into the hands of Fulk the Black, who gave it in fief, about the year 1025, to a supporter named Berlay or Bellay, the brother-in-law of the man whom he had conquered. Bellay and his descendants, hoping to be able to dispense with

troops had first encamped beneath its solid walls.

The next family to own the feudal castle of Montreuil-Bellay was that of the house of Melun, and with one of its descendants, Guillaume IV., Count of Tancarville, we come to the building of the present château. Early in the fifteenth century he constructed the Château Vieil, in addition to a strong wall

around the town, a wall the remains of which still exist, and which you must certainly see before leaving the district. The Harcourts, a Normandy family which held a position in the front rank of the French nobility, were the owners at the end of the fifteenth and the beginning of the sixteenth centuries. They built the Château Neuf and completed the Collegiate, which stands in the château grounds. The domain then passed to the house of Dumois, or Orleans-Longueville.

the night of June 8, 1793, by the royalists of the Vendée, but was retaken shortly afterwards by the Republicans, who for nearly a year used it as a prison for several hundred women whom the Committee of Public Safety had had arrested as *suspectes*. On the 6th of Messidor, year 4, it was sold as national property to a merchant named Augustin Glaçon. But on the 25th of Brumaire, year 5, the sale was annulled, and the Trémoille family re-entered into possession, at first provisionally and then



MONTREUIL-BELLAY—THE DRAWING-ROOM, FORMERLY THE GUARD ROOM.

During the Wars of Religion, Montreuil-Bellay was occupied by the Huguenot army, Henry of Navarre having captured it in 1589, whilst marching against Henry III. In 1622 the château was sold to Marshal de la Meilleraye, from whose hands it passed to the house of Brissac, which possessed it until 1756, the date at which it was again sold, this time to the Duc de la Trémoille.

Confiscated during the Revolution, it was captured from General Saloman, on

definitely. It was once more, and for the last time, sold on April 15, 1822. The new owner, M. Niveleau, bequeathed it to his son, M. Adrien Niveleau, who left it to his sister, Baronne Millin de Grandmaison, who, in turn, in 1890, left it to her grand-nephew, the present owner, Baron Georges Millin de Grandmaison.

After so stormy a period as the Revolution, the Château of Montreuil-Bellay was naturally in great need of restora-

tion. M. Niveleau père did much to made it habitable, but Mme. de Grandmaison felt that something more than mere absolutely necessary repairs was due to a house which had given hospitality to such illustrious people as Louis VIII., Charles VII., Dunois, Louis XI., Charles VIII., Duplessis-Mornay, Henry IV., Louis XIII., the Duchesse de Longueville and Anne of Austria. So she commissioned M. Joly-Leterme, a well-known architect of Saumur, who had

of the Château of Montreuil-Bellay, let us inspect the exterior of the various buildings of which it is made up, and note their admirable situation. As a visitor wrote at the close of the eighteenth century, "few châteaux show better than Montreuil-Bellay that it is an extensive and ancient domain. Its position has been selected from the very ground on which the town is built, and it thus forms a sort of open quarter between the town and the hillside on which



MONTREUIL-BELLAY—DINING-ROOM OF THE CHATEAU.

already restored public buildings in that town, to do his utmost to restore its exterior and interior to the state it was in during its palmy days. Most zealously did he carry out his work; and if he is to be in any way criticised it is for being overzealous as regards the decoration of the château rooms, some of which are perhaps a little too brilliant in their coloring.

But before entering the inhabited part

it stands. This hill side commands the ground to the east and west for a distance of three leagues. To the north, opposite the castle, are rivers and fields, forming a deep valley, and beyond these is another hillside covered with vines as far as Garenne and the Forest of Bros-say, a view of which, half a league away, can be obtained from the château and its terrace.

"You enter the château grounds by

way of the town and an open space. * * * A drawbridge, preceded by two arches, has first of all to be crossed, and this is followed by a second *pont-levis* leading to the door of the castle, which consists of two large buildings, one called the Château Vieil, the other the Château Neuf. * * * This door is situated between the two towers of the more ancient of the two castles and leads on to a fine terrace about three roods in area. The first château has three floors and is double, with views on to the town and

removed, and you enter the grounds without let or hindrance.

Immediately on entering the *cour d'honneur*, you see on the right the old château, with the Collegiate; on the left, a curious little building with four round towers and conical slate roofs, known as the Petit Château, and, adjoining, the kitchen. To the left, also, and right in front of the terrace, stands the Château Neuf.

The old château, occupied by the gate-keeper, servants and other employees on



MONTREUIL-BELLAY—THE SALLE DE LONGUEVILLE.

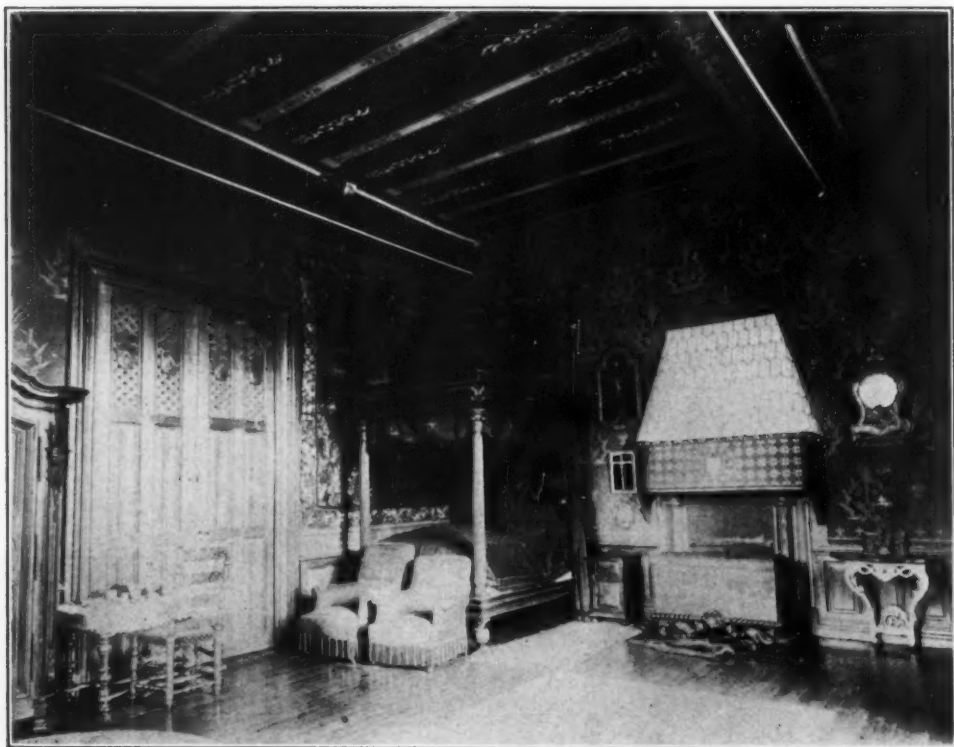
river. Two small towers at its extremities form two staircases opening on to the terrace."

With a few slight alterations this description, which was drawn up in 1760 by order of the Duc de la Trémoille, holds good to-day. The ancient barbacan has lost its drawbridge, but its large and small entrance doors, guarded by loopholes, still exist. The second drawbridge has also gone. Nowadays, in short, all mediaeval obstacles have been

the estate, remains almost intact. Apart from the entrance, it consists of two square wings, with an octagonal tower, containing a spiral staircase, at each end. With the exception of the tops of these towers and the chimney stacks, which are of brick, the entire building is constructed of courses of large stones. This and other architectural details, such as the mullioned windows, the pointed roofs, the towers and the doors with rounded lintels, point to the fact

that it was built between 1460 and 1470. The Collegiate also dates from the end of the fifteenth century. Guillaume de Harcourt, Comte de Tancarville, was responsible for its erection and the foundation of a chapter of fourteen chaplains; and in this work he received the support of Pope Sixtus IV. It is an exceedingly fine church, 44 yards long, 12 yards broad and 18 yards high,

proper; but, instead of being round or polygonal, as is usually the case, it is square. According to an eighteenth-century writer, whose testimony is worth quoting, since the building has undergone alterations, it possesses "a double chimney in the center, and, in addition, two other chimneys to right and left." These last-named, says the Abbé Bosseboeuf, our principal modern



MONTREUIL-BELLAY—CHAMBRE DE LA TREMOILLE.

with a pentagonal choir, and a roof in the flamboyant style.

Before entering the Château Neuf, a visit should be paid to the ancient kitchen, one of the most interesting buildings of its kind in the world. It was probably built at the instigation of the canons who officiated at the Collegiate, dignitaries who were quite as fond of good living as their master the Lord of Montreuil-Bellay. Like many mediaeval buildings used for a similar purpose, it is separate from the château

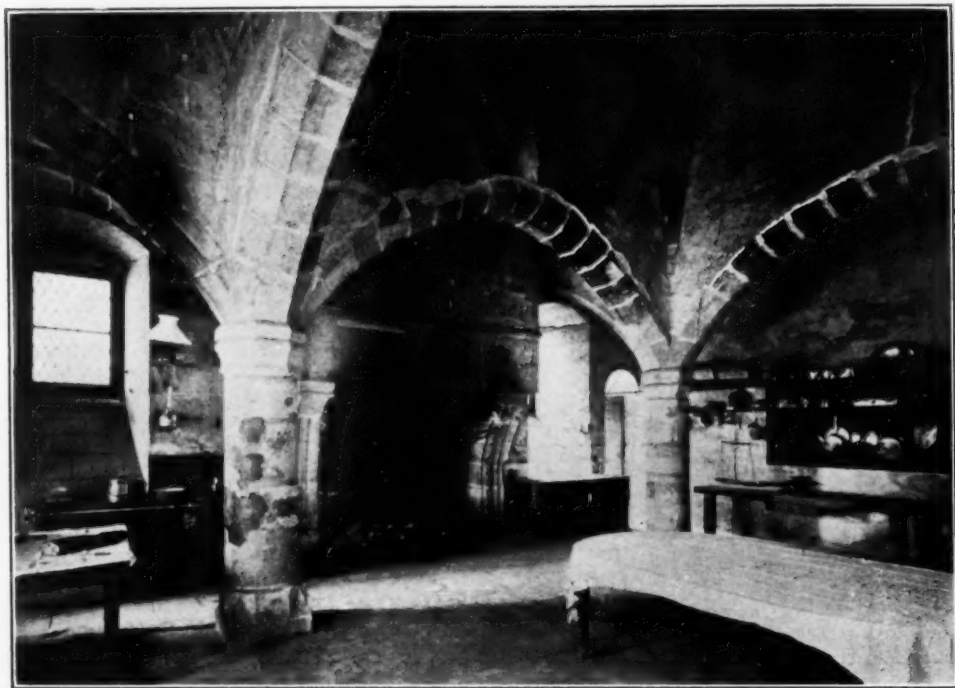
authority on Montreuil-Bellay, were altered at the time of the restoration of the château. But their brick flues, similar to the central shaft, still exist. The central chimney, from which huge spits were once suspended for the roasting of quarters of oxen, has likewise been altered; whilst windows have been transformed into doors and doors into windows. Notwithstanding these changes, this type of kitchen is one of the most characteristic.

"The construction of the vaults," says

Viollet-le-Duc, in his *Dictionnaire d'architecture*,* "is eminently worthy of study. It once more shows us what a free use the architects of the Middle Ages made of the fruitful principles which they had discovered. The central vault is a four-sided curvilinear pyramid, with projecting groins in the four angles. The curved sides are built of brick, the groins of stone; and these latter support the keystone, pierced with

vault, burdened with its heavy chimney."

It should here be pointed out that Viollet-le-Duc, misled by inaccurate drawings supplied by a friend, and which he reproduces in his *Dictionnaire*, is not scrupulously exact in all he says about this remarkable kitchen. Instead of belonging to the end of the fourteenth century, as he believed, the manner in which it is built, the ribs on pil-



MONTREUIL-BELLAY—INTERIOR OF THE MEDIAEVAL KITCHEN.

a circular opening to receive the square central brick flue, which is surmounted by a little stone cupola. On to the four sides of the pyramid are joined semi-circular vaults. * * * But, in order to support the four projecting arches and the two heavily burdened hip rafters, the builder keyed up with semi-arches which, turned towards the outer walls, act as mainstays. Thus these arches exert little outward pressure and contribute largely to the support of the central

lars and vaults, and the mouldings to doors and windows all point to the second half of the fifteenth century as the date of its construction.

The adjoining Petit Château, which forms so picturesque a feature of the Montreuil-Bellay estate, is believed to have been the habitation of leading members of the Chapter. In each of the towers is a spiral staircase, and on one of the slate-covered roofs figure the arms of the Cossé-Brissac family—a souvenir of the seventeenth century.

*Vol. IV., pp. 478-479.

The doors to the towers, as well as two other doors, and the double mullioned windows, possess prismatic mouldings. The rooms are about four yards and a half square, and are still floored with fifteenth-century tiles.

In visiting the Château Neuf, which dates from the end of the fifteenth or the beginning of the sixteenth century, we entered by a door in its large octagonal tower, which contains the main



Montreuil-Bellay—The Top of the Escalier d'Honneur.

staircase, the steps of which, alternately white and gray, are so gentle that, in the words of the person who described the castle in the eighteenth century, "a horse could easily mount to the third floor, forty feet from the ground." At the top of this *escalier d'honneur* is a beautiful fan vaulting, with bosses bearing the colored escutcheons of the various families who have owned the château.

Apart from the Château de Langeais, I cannot think of any private residence in Touraine where you can see such

fine rooms as those at Montreuil-Bellay. The coloring may, as I have already said, be slightly overdone, but there are so many other features in their favor that that is soon forgiven and forgotten. The chimney-pieces are in the purest flamboyant style; the prismatic mullioned windows have recesses of extraordinary depth; and the decorated ceilings, with their huge beams, are so unique that they alone would easily provide matter for a special study. I spent nearly an hour examining these ceilings, and even then I had not exhausted all that they had to show. In their case I imagine that the hand of the restorer played a minor part; I was interested not so much by their designs and color as by the extremely curious mediaeval grotesques which are carved on the main beams in the dining-room, in the Salle de Longueville, in the Chambre de la Trémoille and in other rooms. Placed sometimes at the ends, sometimes in the center, these strange carvings produce a weird impression on the onlooker, carrying him back to the days when almost anything was licensed in art. The artist who executed them had evidently no fear of shocking the sensibilities of the inhabitants of the château, presuming that he did not receive explicit instructions to give free rein to his imagination. In one corner he has carved the head of a giant, in the act of swallowing a nude woman; in another, the squat figure of an animal, to be found nowhere in nature; in a third place, the body of a crouching dog with the head of a nun; and in a fourth, a grinning dwarf whose attitude is such as to preclude description. Many of them, in fact, have to be placed in this last category. You cannot imagine how realistic they are until you have seen them, and their realism is further heightened by the addition of color.

As regards the furnishing of the rooms, the Château of Montreuil-Bellay is a perfect museum. The countless works of art to be seen on all sides include carved Renaissance sideboards and beds, Boulle cabinets, tables inlaid with tortoise shell, Empire chairs, seventeenth and eighteenth century clocks,

Venetian mirrors, Nevers, Rouen and Italian china, suits of armor and ancient weapons, seventeenth and eighteenth century andirons, firebacks bearing the arms of great families, ancient locks and keys, and a large number of other similar objects in wrought iron.

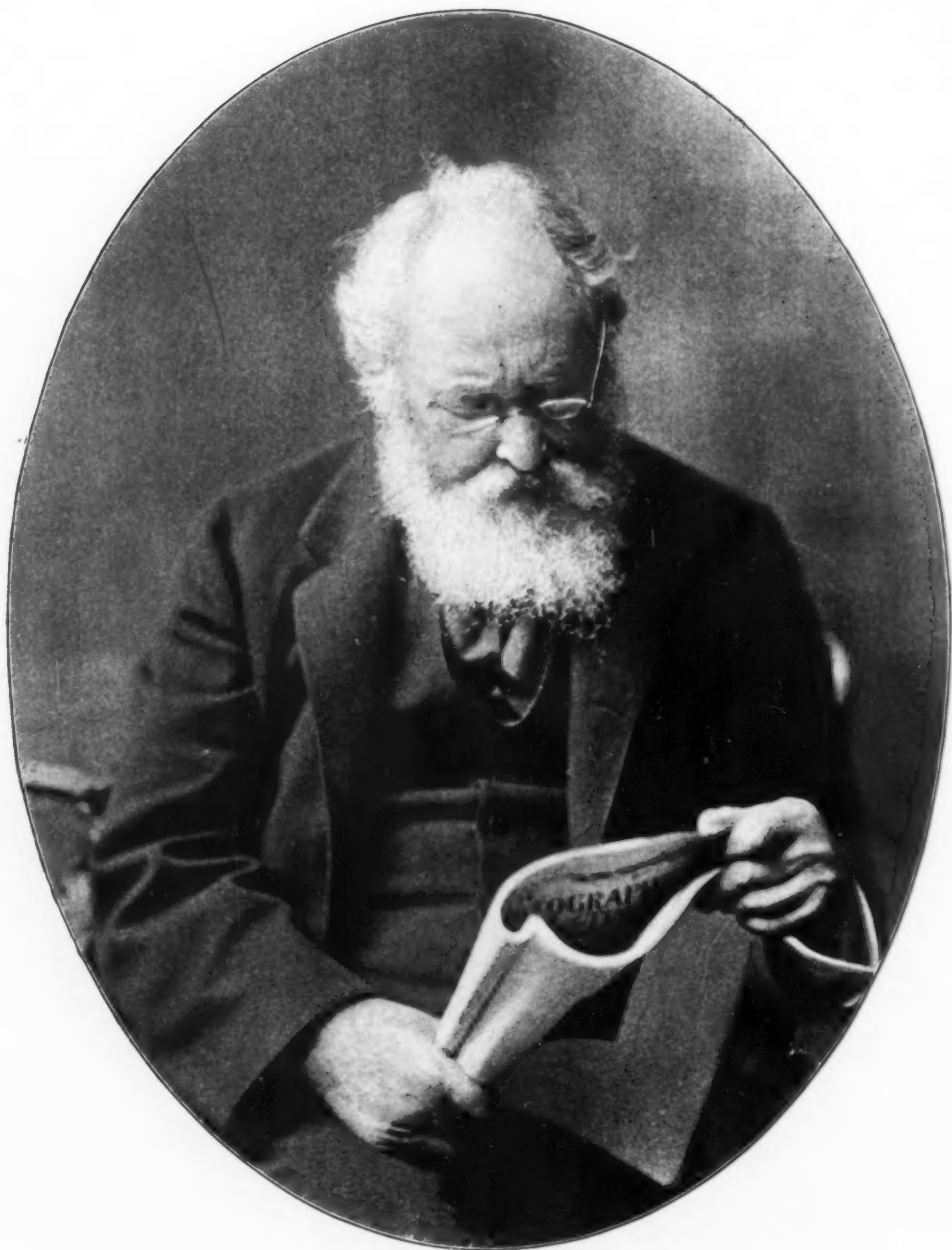
The tapestries deserve mention by themselves. There are two Brussels panels of the sixteenth century; one, which is incomplete, representing the departure of Paulus Aemilius for Greece; the other, which bears the words, "*Perseus thesauros suos nave committit et frustra cogitans fugam in templo se abscondit*," showing Perseus putting his treasures in a place of safety. Gobelins and Beauvais tapestries of the eighteenth century, depicting such games as blind man's buff and hot cockles are in the dining-room; whilst in other rooms are various others, including a series of Aubusson. The pictures, we were told, were less important than the tapestries; so, as our time was growing short, we forewent these and hurried to the Oratory, a little room which, though its painted walls and its vaulted, painted ceiling have lost much of their original richness and harmony, is still a place of beauty.

The garden, owing to the necessarily cramped space within the castle walls and its position on the slope of a hill, is not a feature of Montreuil-Bellay; consequently we did no more than pass through it by a gently sloping path which descends the hillside and leads to the public road on the bank of the river. Following this road, which replaced the rampart that once skirted the main branch of the stream, we soon came to one of the existing walls, terminated by a round tower at the water's edge and pierced by a semicircular doorway, bearing the date April 30, 1669. We passed through, and not far from there found our boatman. I can assure intending visitors to Montreuil-Bellay that there is no more fitting way of concluding their visit than by making an excursion on the river; for it will enable them to examine the remains of the fifteenth-century bridge which crossed the stream at this point of its course, to obtain certain views of the château which cannot be had from any other position, and—what is perhaps even more important, after seeing so much—to rest the eye in the green and shady nooks and corners of the islands of the Thouet.

Frederic Lees.



THE OLD NEW YORK CUSTOM HOUSE.
(The Merchants' Exchange, 1841.)



THE LATE LEOPOLD EIDLITZ.
(From one of his last portraits.)

NOTES & COMMENTS

BIG BOULEVARD PROJECTS

The autumn has witnessed some unusually extensive and interesting boulevard development. From San Diego, Cal., has come news of the completion of the surveys for a new coast route boulevard more than sixty miles in length, which is to be constructed as quickly as possible. Los Angeles reports the beginning of the surveys for a great boulevard that shall connect that city with Long Beach, on the coast, and from further north comes the report of an agitation for a water-view boulevard between Tacoma and Seattle. The project is to run the road along a series of bluffs that offer a wonderful natural site, financing it by obtaining the gift of the right of way from interested property owners and the cost of construction from the voluntary subscriptions of others. On the Atlantic coast, Governor Fort of New Jersey is interested in securing a system of State highways, of which an important one will be, it is said, "an ocean-front boulevard to be built from Atlantic Highlands to Cape May." Thus, as in the case of electric roads, the municipal problem is becoming the interurban; the automobile is making exactions of its widened field; and the suburbs of cities promise to change from concentric rings about the town to long radial lines stretching out from it wherever the way is most attractive.

BEAUTY IN PLAYGROUNDS

At the recent convention, which was held in New York, of the Playground Association of America, one of the speakers was assigned a novel theme—to plead for beauty in the playgrounds. Chicago, in which municipal playgrounds are conducted on a more elaborate and costly scale than anywhere else in the world, is now almost alone in giving serious regard to the aesthetic condition of the grounds; but the speaker showed how much beauty might anywhere be obtained on them at little cost, and with

little area, and without trespassing on precious playspace, and he made a very urgent and persuasive plea—so that the subject was often referred to throughout the convention by other speakers, his paper having come the first day. Upon the architects he places some of the responsibility. "There is," said he, "the matter of the building, or buildings. These, as the dominating note of the space, can be treated as the culminating feature of an architectural layout. That ought to be planned at the very start, when walks are to be laid down, lights placed, the flagpole located, and the grounds perhaps graded. Close against the building there might be space for some bright flowers—and it may be that a little band of formal gardening could be arranged there." The wading pool, he added, "gives infinite delight. Its social service is such that almost any aesthetic shortcoming of which it might be guilty could be forgiven. But why should the pool have aesthetic shortcomings, why should it not be made the charming adjunct to the playground that it is in almost any other landscape? . . . A pergola at one side or end, making a shady place where mothers can sit and watch their children, incidentally makes a pleasant picture. A jet of water rising in the middle of the basin as a fountain adds much to the fun of the pool—and another element to its aesthetic charm."

Perhaps there should be added here, in connection with what was said of the aesthetic merit of those Chicago playgrounds which belong to the South Park System, that in the matter of fieldhouses Los Angeles also sets an example. The Playground Commission there has been fortunate in enlisting the deep interest of an architect—Sumner P. Hunt—whose refined taste and good color sense have made the little houses a delight to the eye in their interiors as well as in their exteriors. They are planned with all the care for aesthetic results that would be given to a private house—though one knows this only by the results—and there can be no question that their unconsciously elevating and refining influence on impressionable childhood is to prove one of the very good fruits of the playgrounds.

TIDINGS FROM SAN FRANCISCO

In a recent copy of The Merchants' Association Review of San Francisco—the monthly journal of one of the most progressive organizations of business men in the country—there were chronicled three facts, interesting in themselves and in their significance. One recorded the formal indorsement by the association's directors of a design for an ornamental lamp post, to be used on the business streets. It was a design especially prepared by the Permanent Down Town Association—whatever that may be—for the lighting of its district, and the directors of the Merchants' Association recommended that the supervisors adopt it "as the official street light for the retail district north of Market Street and below Sutter Street," and that in that district "all poles and lamps erected on the sidewalks for street lighting purposes conform" to it. This indicates the taking of an unusually advanced and intelligent position in regard to a matter on which merchants are often careless or unwise. Another item quoted without display an official report of an assessor who, addressing the mayor, states that "the present assessment on buildings is but \$6,833,665 less than that of 1905"—the year preceding the fire; and that "the assessment next year of buildings now in course of construction will increase the total assessment of buildings beyond that of 1905." The final item was a single paragraph reading, "D. H. Burnham has prepared new plans for a union railway depot opposite Van Ness Avenue on Market Street. The plans provide for a plaza facing Market Street on the south side, between Eleventh and Twelfth Streets, with the depot facing it on the south side. Across Market Street is a semicircular space, from which would radiate Van Ness Avenue, and a new avenue to the Park Panhandle. The plaza on the south side would be connected by new roadways with the docks and with Mission Street." The great plans which Mr. Burnham made for a city beautiful in San Francisco are not, after all, wholly barren of results. For, according to this notice, the site now proposed for the Union Station is only a few hundred yards from the one he recommended in the famous report—and spectacularly the change would seem rather for the better than for the worse; while the "semicircular space" across Market Street and the radiation of the thoroughfares from it, is exactly as was projected in the report.

And it should be added that the center thus planned was one of the most important and most impressive in the whole scheme.

DATA FOR CITY PLANNING

Attention has been called to the intense seriousness which the Germans and English attach to that town-planning which we Americans are prone to undertake so lightly. Professor Geddes, of Scotland, has made this point very urgently, and under his direction, the Civics section of the (British) Sociological Society has taken it up. Raymond Unwin, also, in a letter to the London "Times," endorses the proposal that prior to making a town plan for an English community it would be well to hold a public local inquiry, and perhaps an exhibition as incident to it. Says Mr. Unwin: "The advantages of this course would be many. It would arouse local interest and would, better than any other course, secure that a complete knowledge of what was about to be done should be obtained by all those likely to be interested or affected by the scheme. It would afford an opportunity for suggestions to be made by local associations, professional or lay, which suggestions made at this preliminary stage would in many cases prove of the utmost value. Moreover, if such an inquiry were presided over by a representative from the Local Government Board, who was himself an expert on the subject, having a thorough knowledge of all information available and of the experience gained here and in other countries, he would be able at such inquiry, by means of suggestions, to put before the local authority in the most acceptable form all this valuable experience." Almost coincident with this letter from Mr. Unwin, there has appeared in a New York paper a letter giving an account of an exhibition of Parisian life during the "romantic period," from 1830 to 1848, shown in the late summer and early autumn, by the directors of the Municipal Library of Paris, as part of the work of the recently created historic section. "One finds," says the letter, "a complete 'reconstitution' of Paris, by means of maps, prints, sketches, costumes, models of public carriages, theatres, restaurants and places of public resort. There are panoramic views in colors taken from the Buttes Chaumont and from the Square Tower of Saint Gervais. The fashionable gatherings in the galleries of the Palais Royal, smart restaurants, such as the Trois Frères Provençaux, and the Rocher de

Cancale, frequented by Balzac, Gavarni, Victor Hugo, Alexandre Dumas and Lamartine, are presented in prints, pamphlets and journals. . . . A dozen caricatures, drawn by the English artist Rowlandson, show us what the French racecourses and boulevards were, and reveal the elaborate attire of leaders of the fashionable movement of the day. Pleasure parties are depicted seated in the shrubbery of the Champs Elysées, sipping wine and nibbling at cold fried potatoes." All this, though it may not seem at all relevant to the layman, would be really very helpful to the conscientious city planner, for it is out of such material that he can get the local color, the feeling and spirit, that individualizes a city; and without which his plan were better never made.

A STUDY OF MUNICIPAL ACCOUNTS

A law that was enacted in Massachusetts in 1906, requires the accounting officer of every city and town in the State to submit to the chief of the Bureau of Statistics of Labor each year an exhaustive record of all the receipts and expenditures of the community, and a statement of its financial situation generally. The immediate object of the law was to afford opportunity for comparisons, and these are made in a very interesting way—to the extent of some three hundred and fifty closely printed pages—in the recently issued "First Annual Report on the Comparative Financial Statistics of the Cities and Towns of Massachusetts." The records cover the municipal fiscal years ending between Nov. 30, 1906, and April 1, 1907, and are brought out under the supervision of Charles F. Gettemy, Chief of the Bureau. Obviously, it is impossible to summarize or adequately to review such a volume. The best one can hope to do is to pick out some of the interesting matter, and for readers interested in architecture this is made more difficult by the circumstance that no general table has been prepared regarding expenditures for public buildings. But there remain some matters of general, if not of strictly professional, interest. It appears that the thirty-three cities of the State have a total valuation, as determined by their assessors, of more than two and one-half billions of dollars, and that the 259 towns have a valuation of about eight hundred millions. With a total debt of only a little over two hundred and six million dollars, there are about fifty-five million dol-

lars in the sinking funds. In short the net debt of all the cities of Massachusetts is less than five per cent. of even the valuation named by the assessors, and of the towns the net debt is only 3.67 per cent. of the valuation. Yet Massachusetts cities and towns are, on the whole, the most finished community products in the United States. It would not appear from these figures that good town and city building involves bankruptcy.

In the expenditures for parks, interesting contrasts appear. Among the twenty cities outside the Metropolitan Park District which surrounds Boston, much the largest per capita expenditure for this purpose—50 cents—is made by Springfield. New Bedford, with the same population, expends 21 cents. And as New Bedford's area is 20 square miles, against Springfield's 32, its density of population, and presumably therefore its needs of parks, is much the greater. So again, Beverly, one of the smallest cities of the Commonwealth, having a population of only 15,614, spends more money for parks than does the industrial city of Fitchburg, with more than double Beverly's population and a higher local valuation. In fact, Fitchburg was spending only six cents per capita for this purpose. Thus there appears the value of such a comparative study in probably awakening cities that are remiss to an appreciation of their shortcomings. Another interesting comparison in this connection is that between Haverhill and Brockton, their populations mainly devoted to the same industry and only eleven thousand apart in number. Brockton is the larger but spent only \$738 for parks in 1907 against Haverhill's expenditure of upwards of ten thousand dollars. Yet if the people of Brockton have opportunities for relaxation in the facilities afforded by cheap car fares to Plymouth and Nantasket, the people of Haverhill are no more dependent on the municipality for breathing space and recreation, having ready access to the attractions of the Merrimac River, to the beaches at its mouth, and to New Hampshire resorts.

For the three holidays—Memorial Day, Fourth of July and Labor Day—for which municipal appropriations are quite commonly made, it is found that the average per capita appropriation by the thirty-three cities of the State is not quite three cents. Boston spent four and a third cents; Worcester, which is second in population, spent less than one and a half cents per capita. Every one of the cities made an appropriation for Memorial Day; but fifteen did not make any for the Fourth of July, and for Labor Day only four made appropriations.

As Mr. Gettemy says, If the statistics of the volume do not answer, they certainly raise many interesting questions.

DENVER'S MODIFIED SCHEME

Nearly three years ago, in a report to the municipal art commission on the improvement possibilities of Denver, Charles Mulford Robinson stirred the town with a scheme for a civic center, of which the capitol should be the crown. It was a new idea in Denver, and stories are still told of how its dramatically sudden and unexpected announcement thrilled the city and laid hold of the people's imagination; of the weeks during which the papers carried columns of letters on the subject; of the great dinner to discuss its financing, when eight hundred applied for seats in a room that would hold only four hundred; of the long fight by taxpayers who feared the expenditure of the necessary three or four millions of dollars, and finally of the defeat, by a slender and unconvincing majority, of the bond issue proposed for this purpose. But at the same time the administration, which had shown itself brave enough to favor the plan, was handsomely re-elected; and as the project would not down the mayor appointed a year ago, with the approval of the art commission, a committee of citizens to consider the matter further and to see whether there might not be planned a modification of the scheme that would give a similar effect at lessened cost. This committee has lately reported, and its recommendations in printed form have been widely distributed.

The committee included some of the largest taxpayers, the chairman of the art commission, who had been heart and soul for the Robinson plan, the chairman of the park board, and three of the leading real estate dealers. It was representative in the fairest sense. A good chance brought Frederick MacMonnies to the city, and he was consulted. He suggested a modification that was worked out with careful detail by local architects, and then submitted to Mr. Robinson, who approved it—though distinctly, of course, as a cheaper substitute; to Mr. Kessler, who was making boulevard plans, to F. L. Olmsted, Jr., to A. R. Ross, and to F. D. Millet. All the latter gave their approval. It so swings the axis of the

Robinson plan as to thrust the scheme into what may be called a second-rate residence district instead of into valuable business property, thus very largely reducing land costs, while giving a similar spectacular effect to that promised before, only making sacrifices that are more evident to the artist perhaps than to the average citizen. Incidentally it involves for its completion a new site and structure for the county building instead of making use of the present court house, as did the original plan, but as the court house now occupies very valuable land this will mean no added expense. The committee says of the plan, which is herewith illustrated: "It contemplates the acquisition by the city of the block on Broadway facing the capitol, of the balance of the block on which the library now stands, of the Bates triangle, and of a corresponding tract to the south of West Fourteenth Avenue. The space would be treated as a cruciform plaza, containing an ornamental fountain and a stadium for outdoor meetings and music. The library and the Pioneer monument would be included in the plan, which would also afford sites for corresponding erections on the opposite side. Although not contemplated as part of the proposal, an unrivaled site facing the capitol at the west end of the plaza would be available for such a structure as a city and county building." The estimated cost of the new plan is only one and a half million dollars; and among the bodies that approved it by formal resolution before it was given to the public are the art commission, the real estate exchange, the directors of the chamber of commerce, of the library commission, and of the Colorado chapter of the A. I. A. The committee makes strong appeal to the pride and ambition of Denver to carry out the plan.

The Architectural Record Company, through its publications, the Architectural Record and "Sweet's" Indexed Catalogue of Building Construction, is the centre of an organization for a national cooperative movement among architects, owners, manufacturers and all interested in building, the object of which is to promote the cause of good architecture, sound construction, honest materials and thorough craftsmanship. Information will be furnished on request to all interested.

Recent Books on Architecture and Building

THE CHARM OF THE ENGLISH VILLAGE*

"No country in the world can boast of possessing rural homes and villages which have half the charm and picturesqueness of our English cottages and hamlets," says Mr. P. H. Ditchfield, in a very attractive book, in which numerous charming pen-and-ink sketches by Mr. Sydney B. Jones give a distinctive meaning to the subject for not only the architect, but for the student and the large class of American people who are about to build their own homes in suburbs and country. For the architect this volume contains much suggestive matter for honest and wholesome design. A basic principle of architecture which Mr. Ditchfield especially emphasizes, and which is for American architects of high importance, is the matter of materials. He says at some length that one of the strong reasons for the charm of English villages is to be found in the fact that there one finds architects and builders using in their rural structures those materials which are obtainable at or near the site, and which, therefore, most readily lend themselves to artistic designing in their respective localities. The author does not extend this meed of praise to contemporary English suburban design, in which he deplores the extreme bareness of effect and the paucity of ideas. To how much greater a degree does this bareness of aspect and this paucity of ideas find its application in the common run of American work! And how much less desirable is the result! Compare, for example, in the matter of appearance, the village streets of any of the smaller towns in the vicinity of New York, along any of our great railroads—in Westchester, out in New Jersey, or on Long Island—with such views as those which the author gives in West Wycombe, Bucks; Biddenden, Kent; or Burwash, Sussex. In our own case one finds the most heterogeneous joblot of utterly commonplace structures, erected without perceptible regard for either comeliness or stability; whereas our English cousins, even in their most unpretentious erections, show a truly remarkable regard for these qualities of artistic and worthy building. Where in America can one find a

*The Charm of the English Village. London: B. T. Batsford; New York: Charles Scribner's Sons.

treatment of the garden fronts which presents the respectability of appearance that one encounters in that view of the village of Burwash in Sussex, referred to above?

The charm of the English village does not depend only upon the general comity of appearance of its garden and their houses, as viewed by the passerby. On the contrary, there must be taken into account these other important components of life in the villages—the village church and its rectory, the inns, shops and mills, almshouses and schools, the picturesque roads, bridges and rivers and the rest—which are delightfully described by the author and so aptly drawn by the artist.

SIR CHRISTOPHER WREN*

Sir Christopher Wren was a great architect. Not only the profession realizes that, but the well-informed reader knows it. The architect of to-day knows Wren as a master-builder, as the man who created the design of St. Paul's Cathedral in London, who contributed notable buildings at both Oxford and Cambridge Universities, who restored portions of many of the English cathedrals, who invented the steeple form of churches of which he built a great number in London, and who did a multitude of other buildings. These are Wren's physical monuments which go to show that he was the transplanter of the Renaissance into England. But there is more to be said about Wren than the fact that he was a great architect, and therefore built buildings of recognized architectural merit. He was something more than an architect in our sense of the word. He was a student of the sciences, an astronomer and a mathematician, a *litterateur* and a master-mind of his age, fitted by training and experience to occupy the most exalted positions of trust in the councils of his country. His culture was broad and thorough, and if he had chosen to devote his life to the study of the celestial bodies he would, no doubt, have attained such prominence in that field as he did in the practice of the profession of architecture, to which a combination of circum-

*Sir Christopher Wren by Lena Milman. London: Duckworth & Co. New York: Charles Scribner's Sons.

stances accidentally led him. His life, fortunately or unfortunately, fell in a period of religious and civil turmoil, and it is the more remarkable that he was able to accomplish so much. A characteristic instance of the energy and executive ability of the man is cited in a volume on his life and work, which is the occasion for the foregoing remarks. After the great London fire of 1666, Dr. Wren, as he then was, was commissioned by Charles II. to make a report on the damaged church of St. Paul and to make suggestions and draw up plans for its rebuilding. Impatient at the delay incidental to the removal of the debris from the site (some thirty-seven thousand loads had to be removed), Wren had built for his personal use in making immediate observations, an elevated platform, from which he could at once begin his task. His devotion to the work was complete, as he was an engineer

as well as an architect—that rare combination of talent which is scarcely known in the profession to-day. Too often with us the engineer occupies the predominant position in important constructions, and rightly, because of his superior and accurate technical knowledge. The architect must then be content to play second fiddle, his work in a sense governed by the actions of his professional superior. Whether this subjugation is inevitable and the result of present conditions, is a debatable question; but the conclusion is inevitable that the architect, as we know him, is a very different person from the architect of Sir Christopher Wren's time. He is less of the scholar and more of the man of commerce. With this idea in mind, the life of perhaps the greatest architect of the English Renaissance becomes especially interesting.



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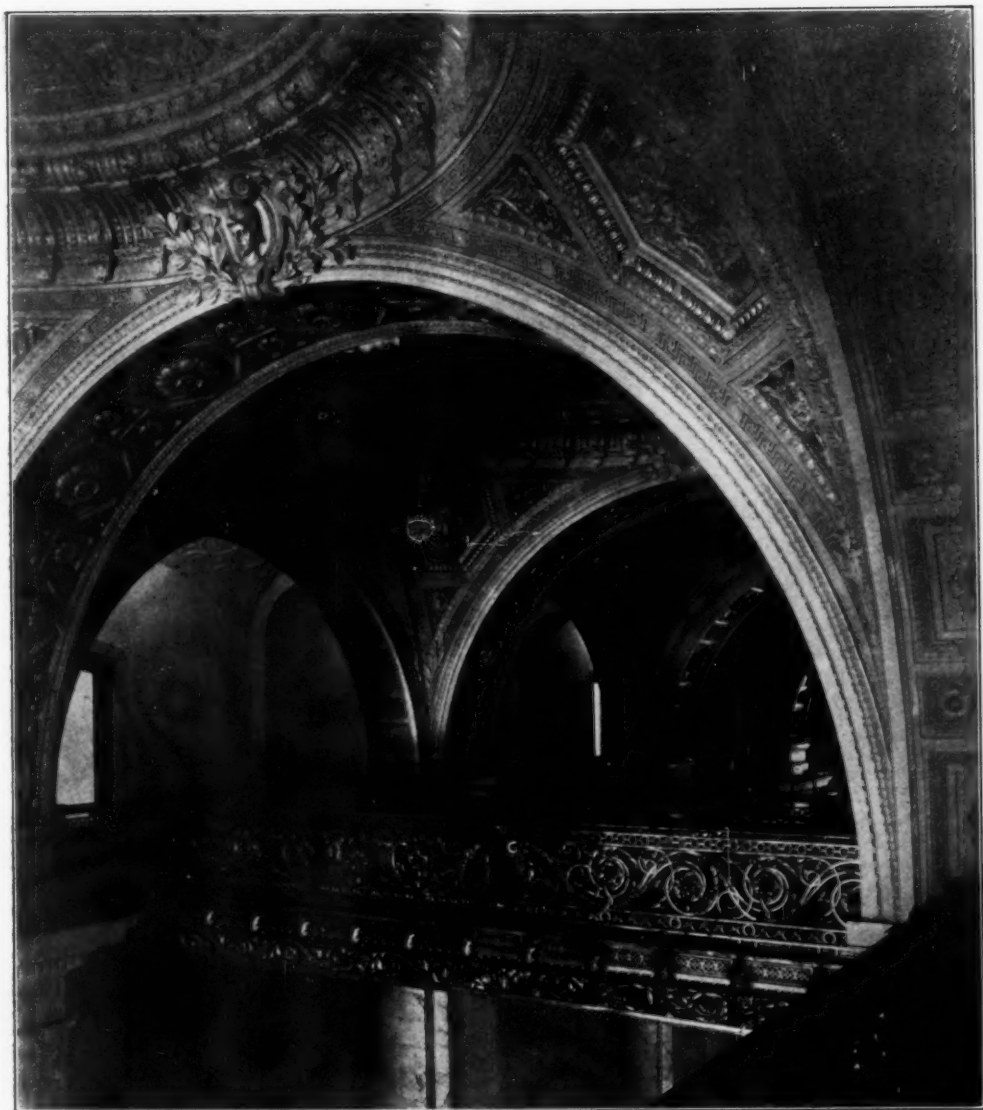
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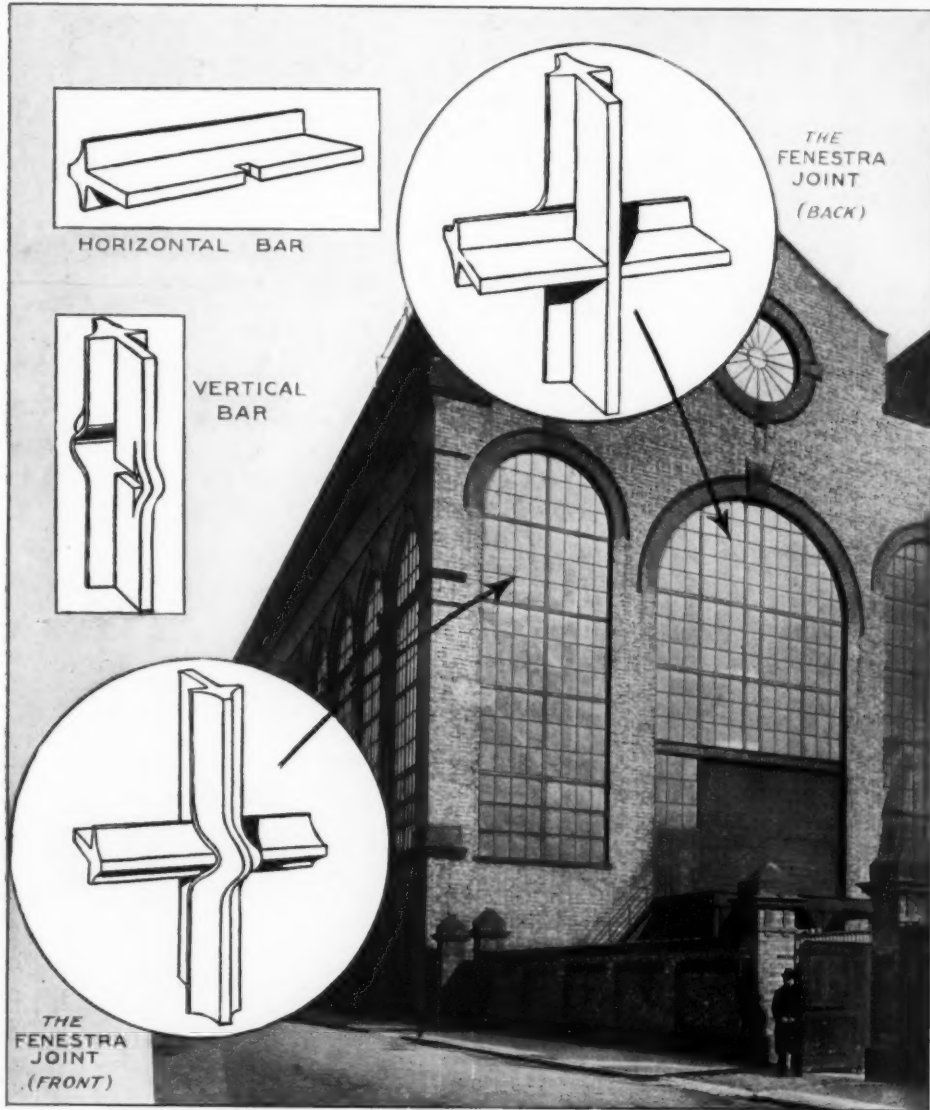
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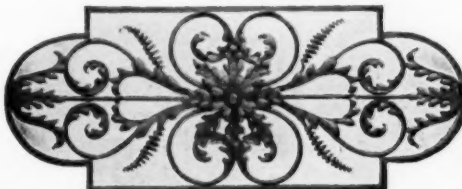
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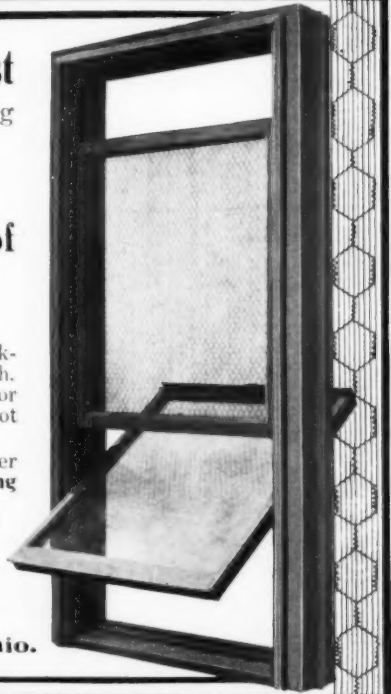
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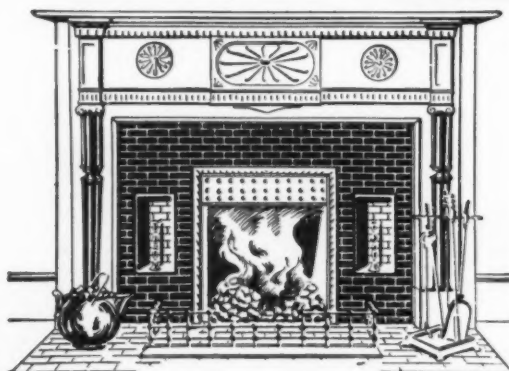
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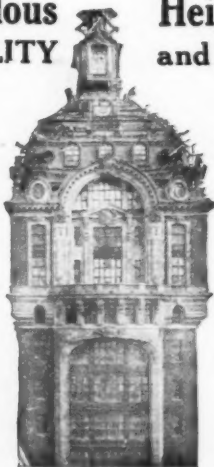
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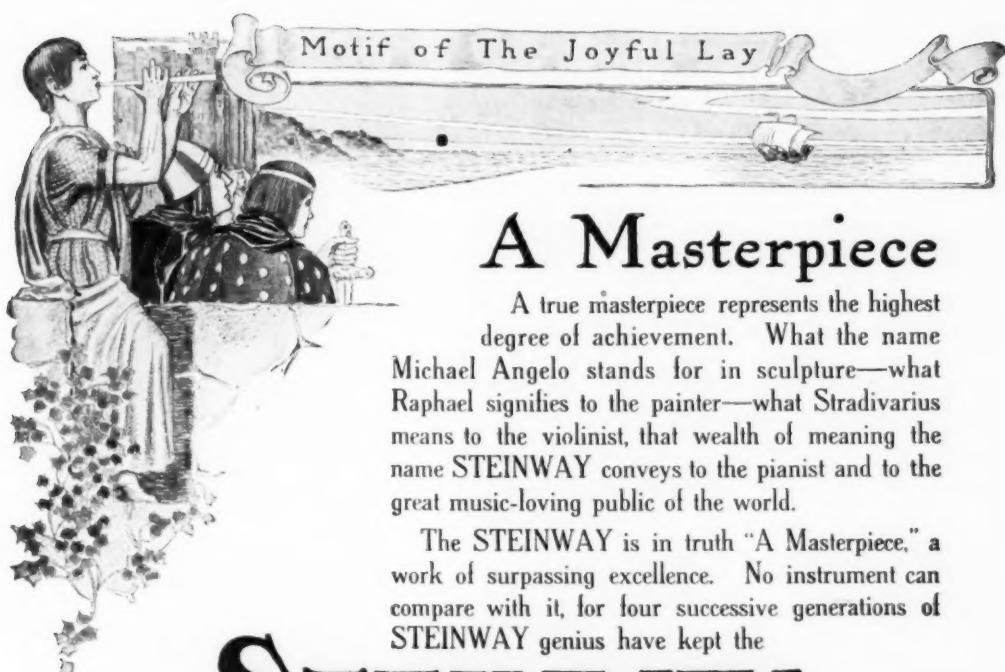
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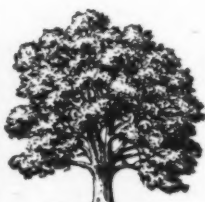
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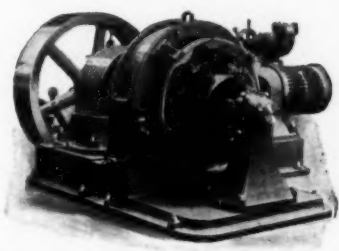


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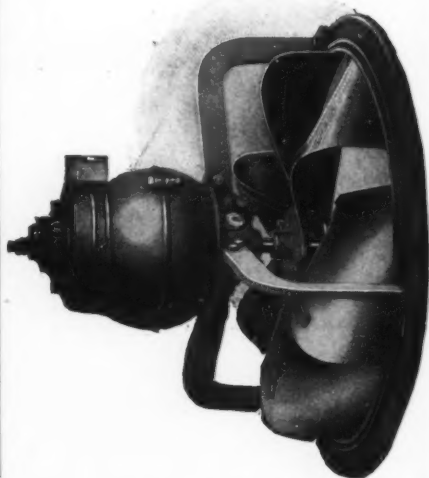
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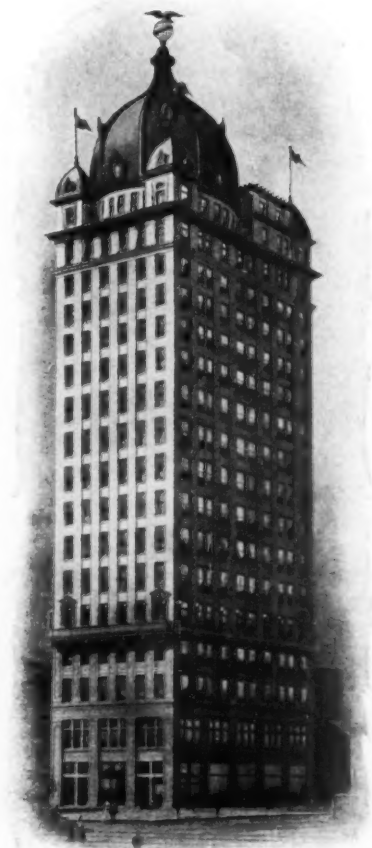
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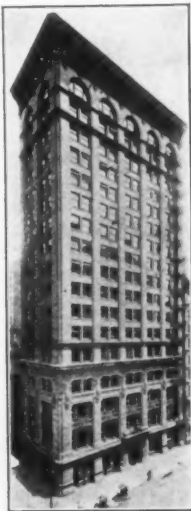
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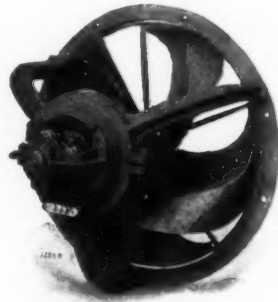
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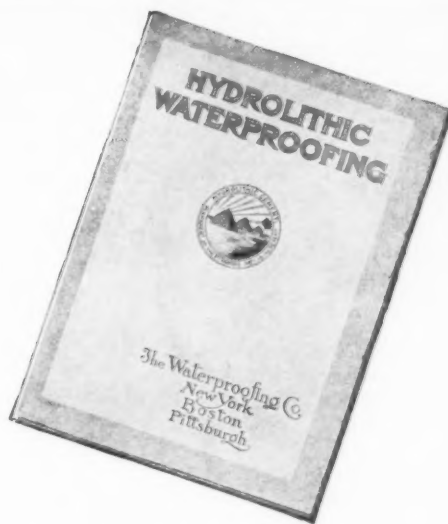
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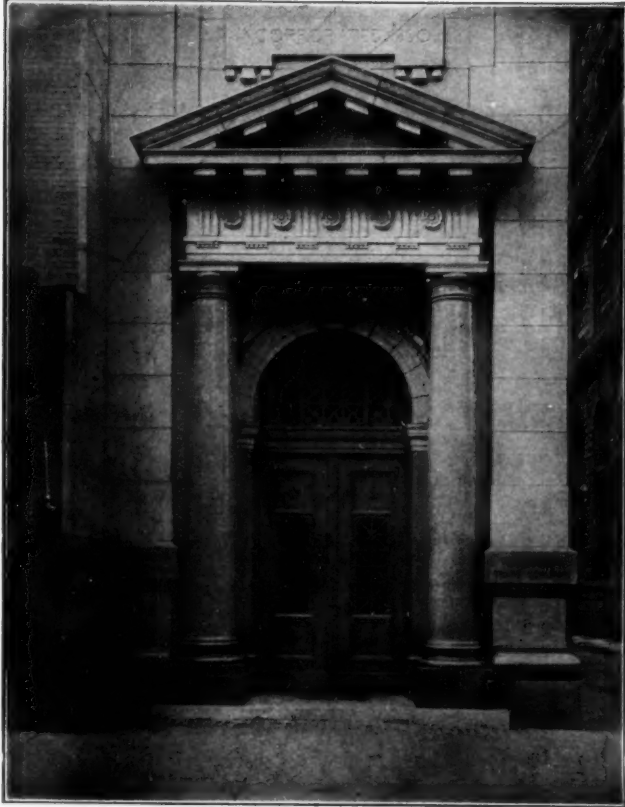
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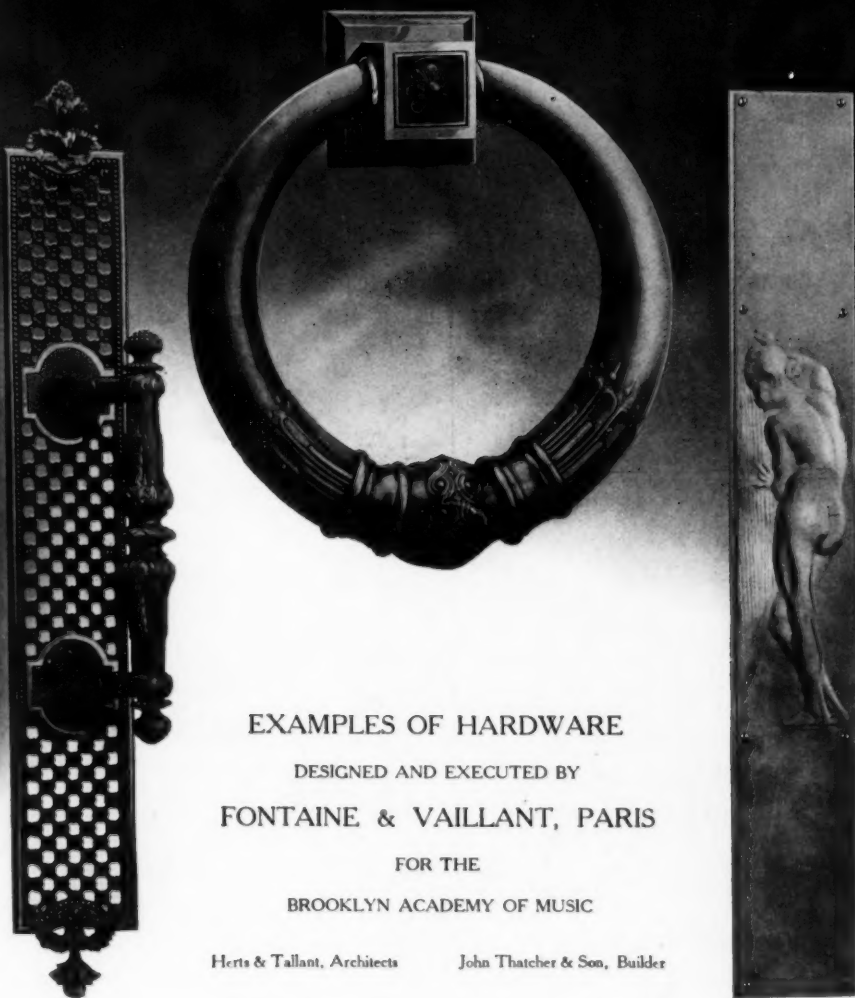
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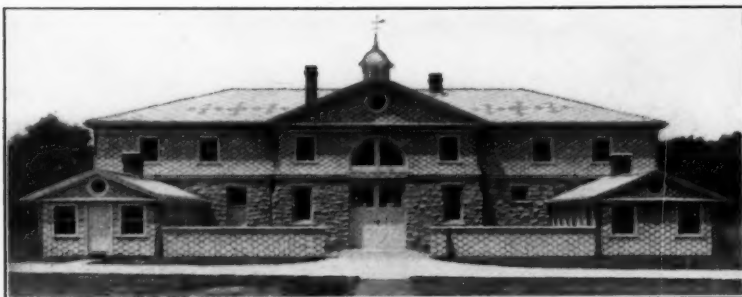
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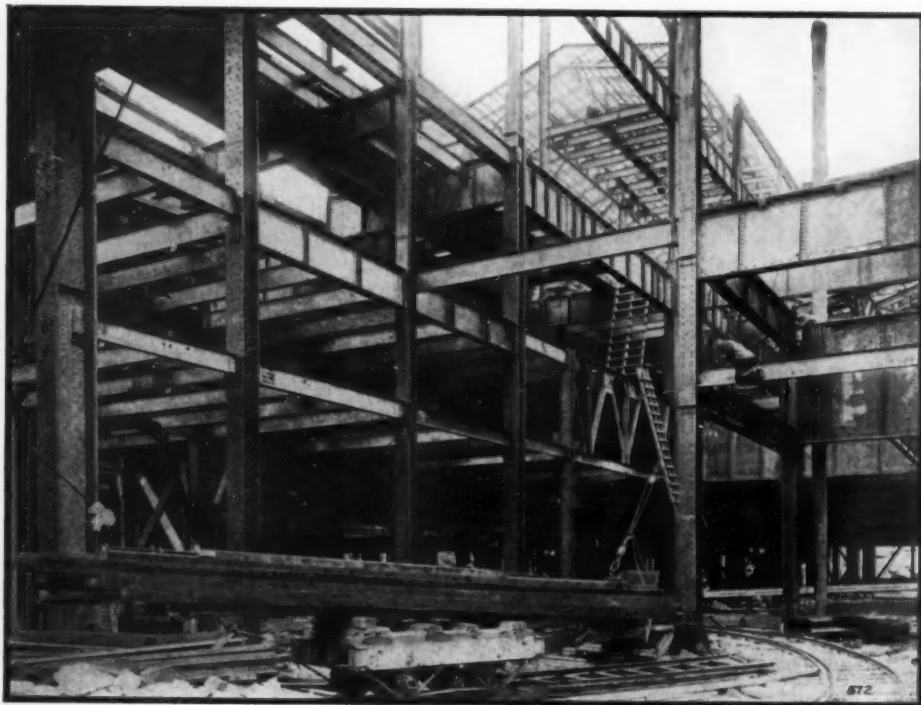
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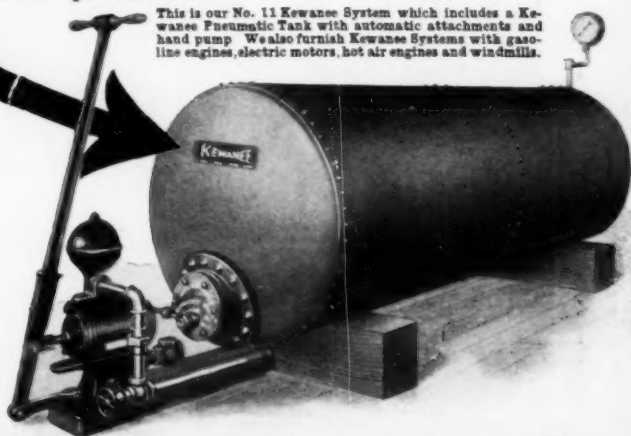
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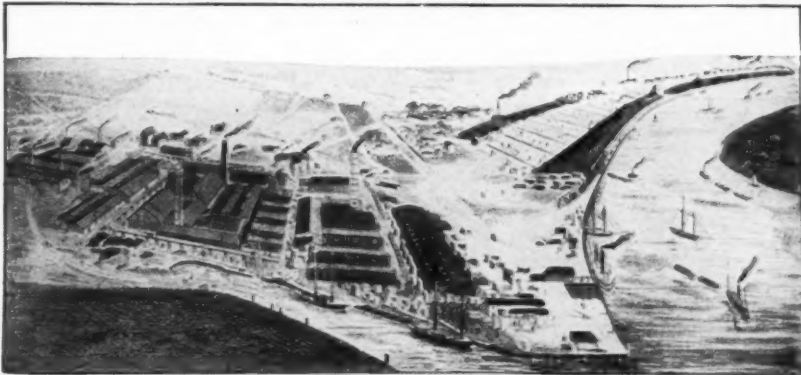
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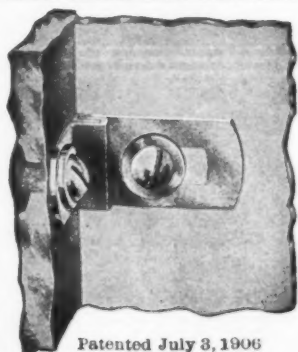


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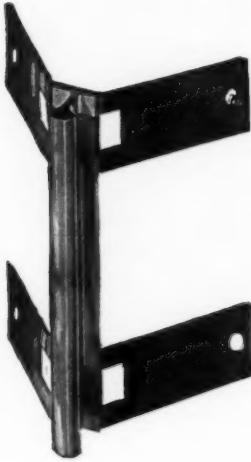
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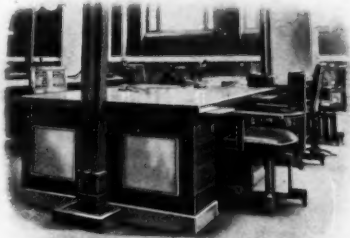
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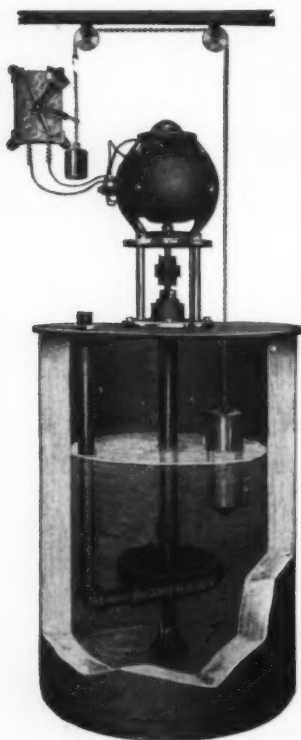
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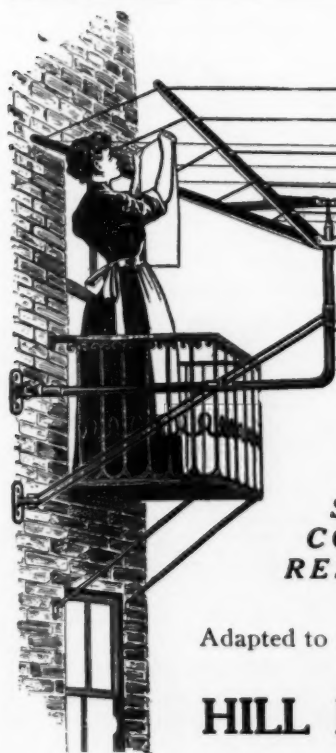
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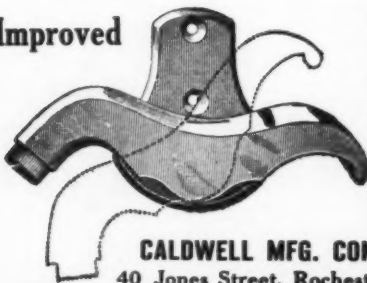
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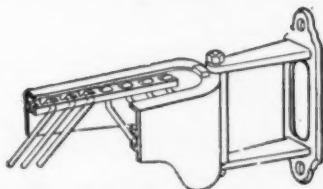
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Hose hung on PIVOTED METAL PINS, which instantly drop each fold as hose is withdrawn. Pins remain hanging ready for immediate use when hose is returned to rack.

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See "Sweet's," page 1362

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With the "Burlin" they are indexed and filed vertically in large manila pockets, which keeps them flat, clean, and where you can find any one in a moment's time. The "Burlin" Cabinet is constructed airtight, dustproof. When desired, the front can be raised up, forming a table to inspect its contents, or used for light work. It is fitted with 20 manila pockets or envelopes, hung on rods, with a capacity of 350 to 400 sheets. When closed, occupies but 3 3/4 square feet of floor space. Can be equipped with lock or casters, so that it can be rolled into vault if desired.

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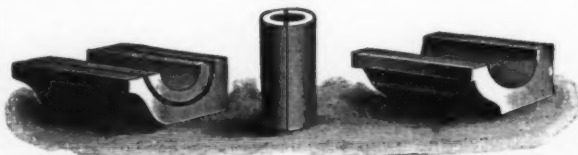


Notice the Combination Filing Cabinet and Inspection Table.

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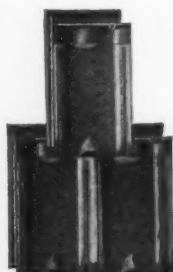
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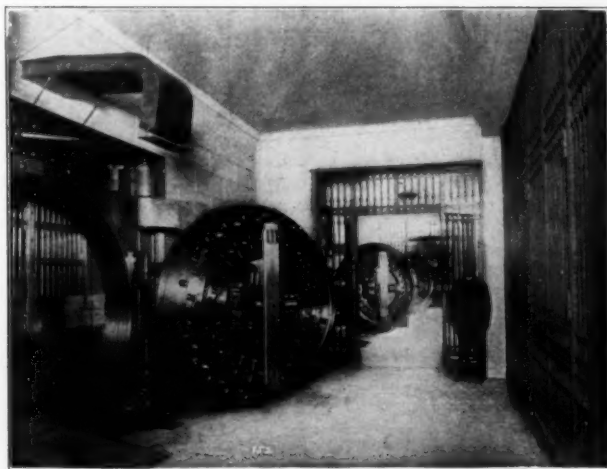
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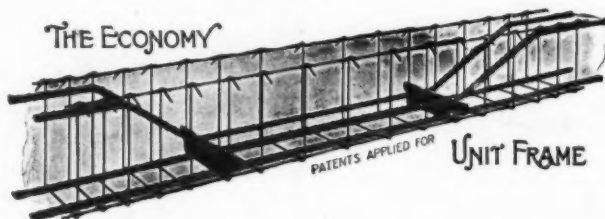
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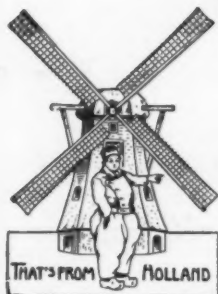
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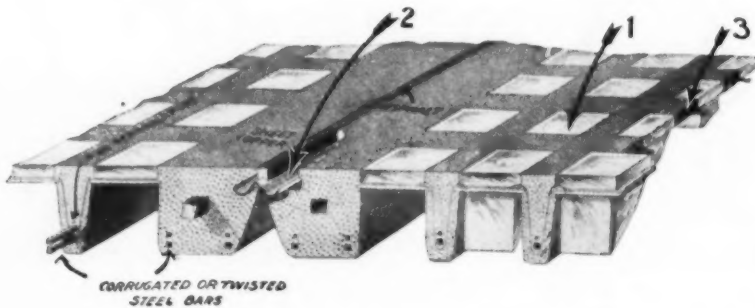


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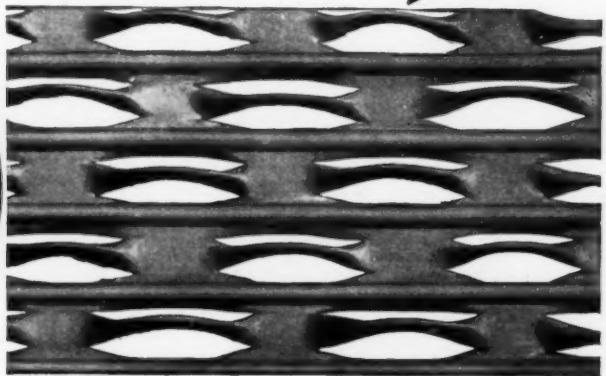
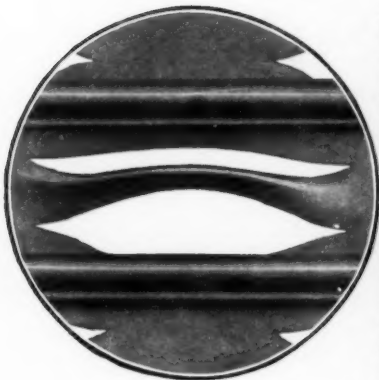
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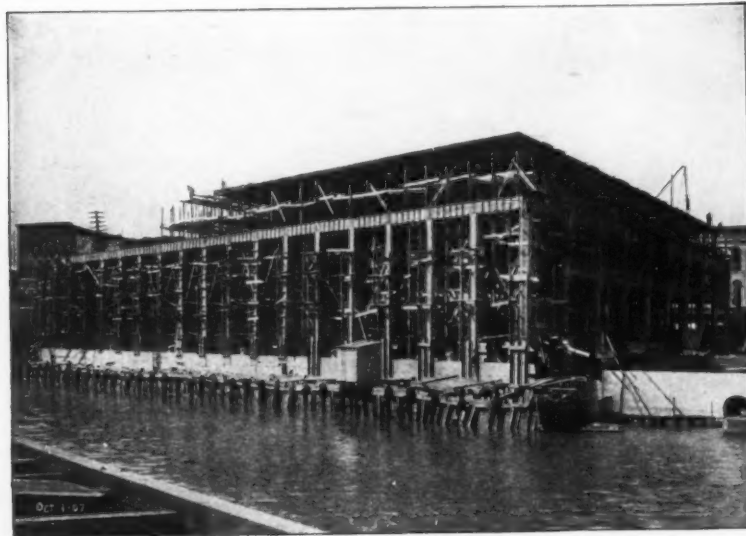
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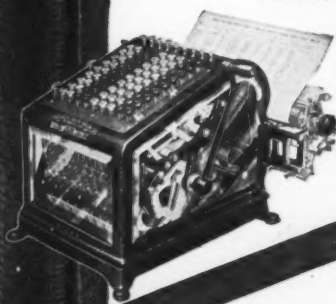
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Comparative Statements of Operating Expenses
Methods of Analyzing Outstanding Accounts
How a Trial Balance Can be Handled with Accuracy and Quickness
Recapitulation of Sales in a Retail and Wholesale Store
How to Handle Monthly Statements
Proving Your Daily Postings—A Prevention of Trial Balance Troubles
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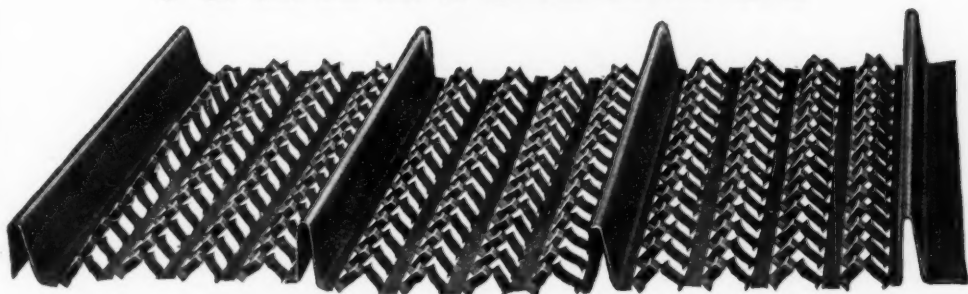
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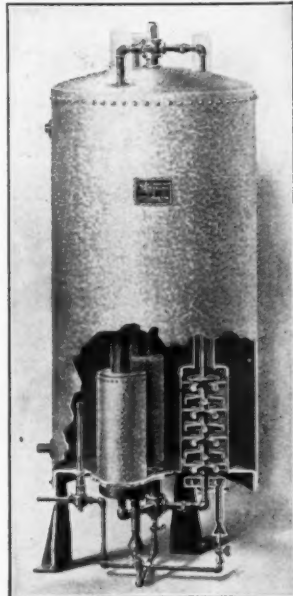
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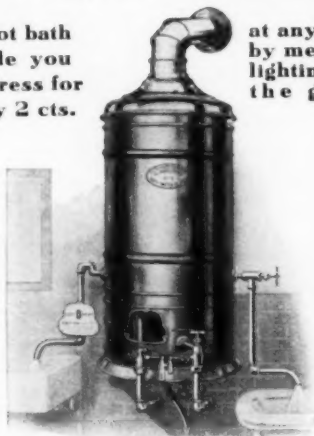
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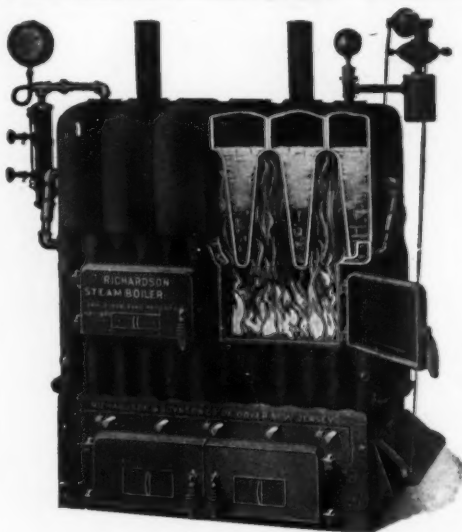
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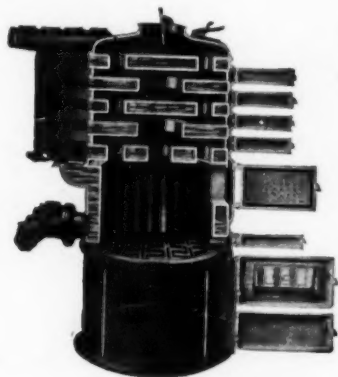


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Our name is stamped on every foot
We guarantee

**SILVER LAKE
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because we know that it is made by skilled
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for roofs of coal, tar pitch, tarred
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SOLE PRODUCERS OF
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Tells everything regarding the buying and
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PORCELAIN ENAMELED

Baths and Lavatories

are always preferred for the most modern homes because they insure better sanitation and greater satisfaction in use than any other plumbing equipment made.

Write for our beautiful new 100-page book—"Modern Bathrooms." This illustrates and describes a series of the most attractive bathroom interiors. You will find it of great assistance in connection with your sanitary arrangements. Send for your copy now. Enclose 6c. postage, and give name of your architect and plumber if selected.



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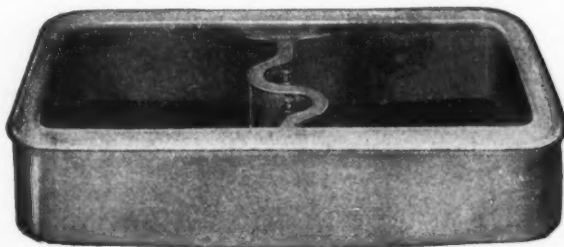
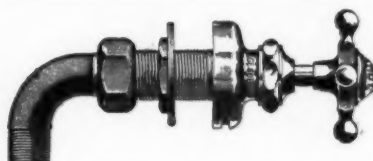
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Neat, Compact, Never Leak, Inexpensive
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Butler's Roll Rim Pantry Sink with S-Partition, covered completely with Copper, German Silver or Nickeline.

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are the BEST made
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We make four grades, to meet every demand of QUALITY and PRICE. We make Pressure Boilers to stand any required pressure up to four hundred pounds.

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THE GORTON QUICK OPENING RADIATOR VALVE

Can be used with any low pressure Vapor or Vacuum Systems of Heating. One third of a turn of the lever handle will open or close the valve.

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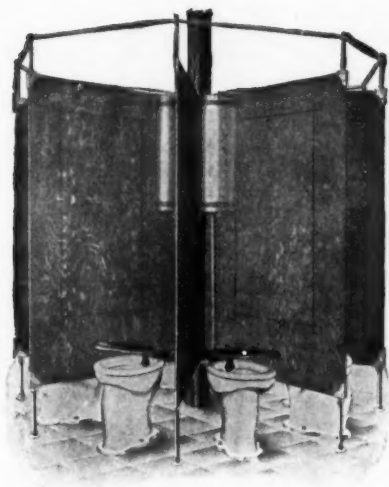
LIGHT AND AIR IN PUBLIC TOILET ROOMS

The use of the Kelly Octopus Fitting takes closets away from the walls and arranges them rationally in circles in the middle of the room, surrounded by light and air. The walls are left free for lavatories and windows.

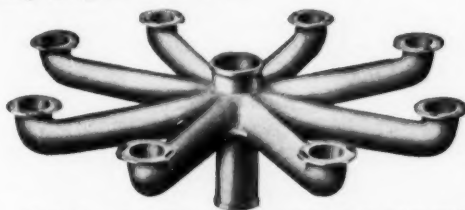
The Kelly Octopus Closet Fitting cuts in half the space heretofore necessary for public toilet rooms.

Partitions are fastened to our special fittings around the main stack—closets are bolted to the Octopus Fitting and are supported independent of the floor.

Each closet is 20 inches from the main stack, and has independent discharge into the stack. No back venting is required, and every closet has perfect ventilation—not possible with the customary long runs of pipe.



Write us for prices on the Kelly Octopus closet fitting. We will detail the application of this fitting for any public toilet room on receipt of blue prints.



Kelly Octopus fitting (patents applied for), when set in place, completes the roughing in for eight water closets. Note that this fitting is a one-piece casting.

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The "Onliwon"

Toilet Paper Cabinet

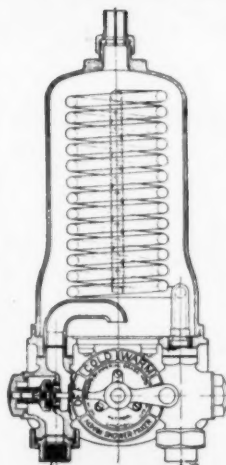


Delivers units of two sheets uniformly, invariably and silently eliminating the waste and litter incident to the unprotected roll or cabinet. Nickel plated steel locked cabinets for hotels or other public places. Handsomely ornamental metal for residential use.

Booklet showing special designs for new construction will be sent architects or others on application.

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Shower Baths



"INGHAM" SHOWER MIXER

The heat of the steam is given to the water by radiation before the two are finally mixed.

One handle opens and closes both steam and water valves; automatically opens water valve first and closes it last. Live steam cannot reach the shower head.

Chicago University say: "The only satisfactory and safe shower bath mixers we have found."

Wisconsin University ordered 36 mixers after most thorough investigation of all similar devices.

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MANUFACTURERS OF and SPECIALISTS IN

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"PERFECTION"



"PERFECTION"



American Porcelain Co.

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White Bathrooms



"White as snow, impervious as flint."

The "Kazoo" white porcelain enameled all steel closet tank permanently completes the white bathroom.

The "Kazoo"

**Guaranteed Impervious
to any water on earth**

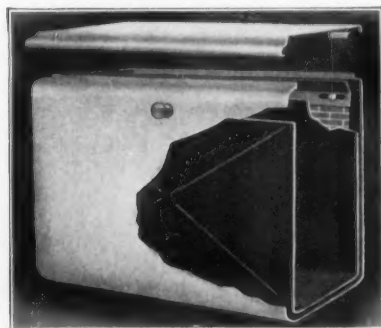
No wood—No copper—No lining—No composition and No solder—every perishable substance eliminated.

Two all steel porcelain enameled tanks, with air space between.
Outer tank is one piece of steel.
Inner tank is one piece of steel.
Both tanks porcelain enameled inside and out.

CAN'T LEAK—No seams or joints.
SWEAT? No; our $\frac{1}{2}$ inch air space prevents it.
WEIGHS less than a wood tank, costs no more.

Catalogue "D" for the asking

The Enameled Steel Tank Company
Kalamazoo, Mich.



"Note air space between tanks—prevents sweating."

Did you see the facsimile letters of

Prominent Hotels

we had reproduced and shown in some of our recent advertisements?

Pretty strong, weren't they?

No surprise to us.

We know what our goods are

We are convincing the leading Architects and Plumbers that

**"Paragon" Plumbers' Brass
Goods are the Best**

BECAUSE

**Quality is the first point
we consider**

in the manufacture of our product, which, added to that distinctiveness in design, produces a result in uniformity and richness not found in other goods. As

**"Paragon" Goods are always
guaranteed**

You are not taking any chances in specifying them.

THE SANITARY COMPANY

CLEVELAND, OHIO, U. S. A.

Exclusive Makers of "Paragon" Plumbers' Brass Goods

"Ideal"

Solid Porcelain for the Home Bathroom

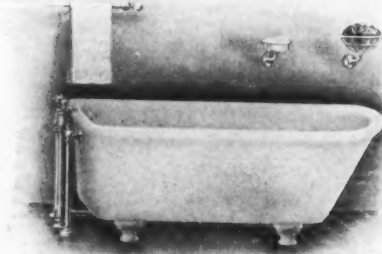


Plate 4-K

An "Ideal" Solid Porcelain Bathtub of light construction has become a necessity for installation in modern sanitary home bathrooms.

Our plate 4-K "French" pattern "Ideal" Solid Porcelain Bathtub is the most desirable fixture for your bathroom. Made entirely of clay materials, fired to a hardness with the strength of rock, with no metal to rust or corrode, no danger of peeling, as the glaze is an integral part of the fixture. Nothing can discolor the surface, as it is not affected by the action of acids from soaps or bath powders, and needs no cleaning preparation to keep its pure, white surface free from dirt.

Thousands are already giving genuine satisfaction in homes, apartments and hotels throughout the world.

Send for Catalogue "P-K," showing representative fixtures from our complete line.

The Trenton Potteries Company

Main Offices & Works, Trenton, N. J., U.S.A.

**THE CANADIAN
TRENTON POTTERIES CO., Ltd.**

St. Johns, Quebec

An Attractive Shower for Private Resi- dences or Clubs

One of the 150 styles and sizes which we are prepared to furnish on a few days' notice.

Write for Catalogue "G."

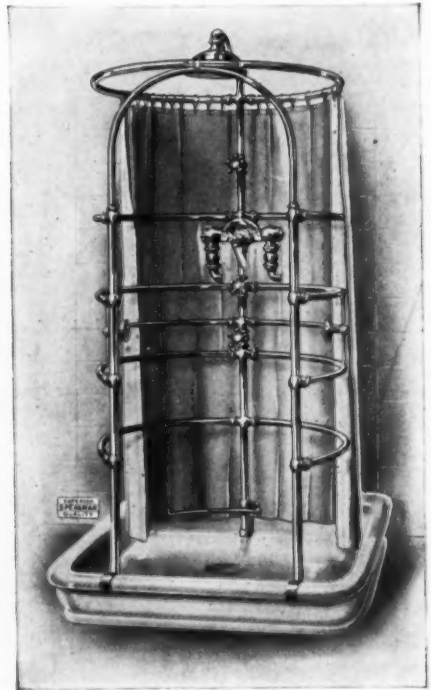


Figure 1020.
Nickel Plated Brass Needle Shower with Bidet and Liver Spray. Operated with Speakman's Non-Scalding Regulating Valve (simply by turning the one handle from left to right).

List \$175.00

Receptor not included.

All of our Needle Showers are furnished with strainer unions, which prevent sediment from getting into the sprays or valves.

See our full page ad. in Sweet's

Speakman Supply & Pipe Co.

Riverview Works

Wilmington, Delaware

Manufacturers of the largest line of Showers made

OFFICES

156 Fifth Ave., New York City—Albert G. Weber
Monadnock Bldg., San Francisco, Cal.—W. E. Gilchrist

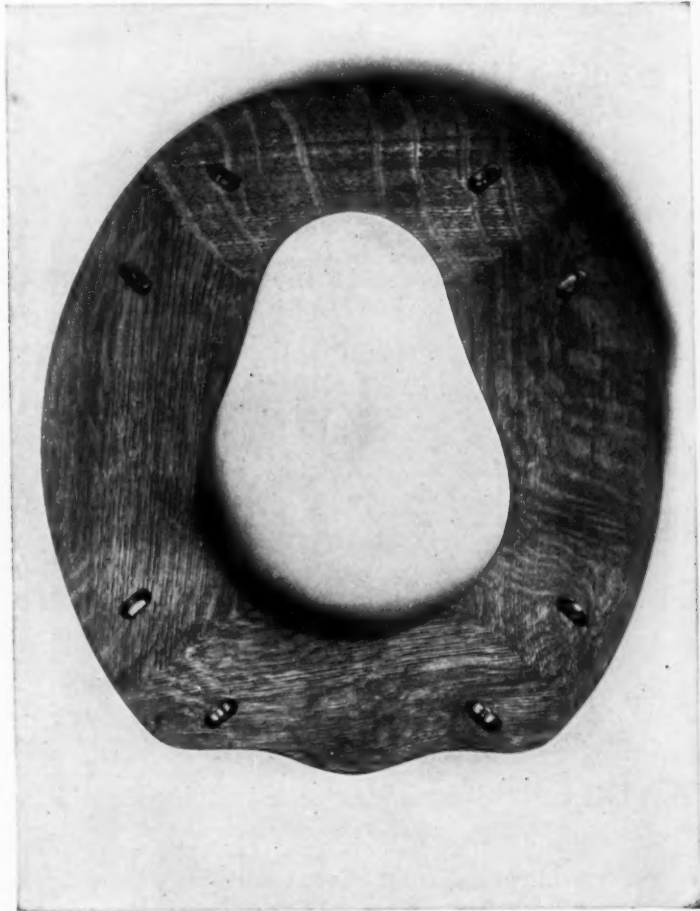
Nothing is Left to the Imagination

EVERY feature of the "Never-Split" Closet Seat is shown with distinctness, so that you will receive fully as favorable an impression from our advertising and catalogue as though the seats themselves were sent to you for inspection.

The result is an absolutely perfect understanding of the various styles and qualities of finish and the distinction between the lasting qualities of the "Never-Split" Seat as compared with the ordinary kind.

Those who have had experience with the "Never-Split" Seat will not enter any other closet seat into the construction of any building.

"Never-Split" Closet Seats are **built**, bolts inserted, and finished by skilled hands, and are positively guaranteed to Architect, Building Contractor, Plumber and Owner for five years, not to split or come apart at the joints a hair's breadth. Specify "Never-Split" Seats and run absolutely no risk.



This is the underside of the "NEVER-SPLIT" Seat as it appears with bolts tightened. The next step is the filling of the eight mortise holes with a composition matching the color of the wood, and which sets as hard as rock.

Specification requirements may be obtained from page 8 of our Catalogue "C." Please make requisition by Post Card.

NEVER-SPLIT SEAT COMPANY

EVANSVILLE, INDIANA

THE CAHILL IRON WORKS

CHATTANOOGA, TENN.

"Southern Beauty"



Lavatories

REGISTERED TRADE MARK



PLATE D-94 [Patent applied for]

One Piece Roll Rim and Apron Kitchen Sinks, etc.

OUR new "Chattanooga" sink combination with right and left drain boards. Nothing similar made by any other manufacturer. Sink, back and apron cast integral; drain board and 8-inch back cast integral. Sink and drain boards supported by concealed wall hangers. We also make this sink with corner piece cast integral for either right or left corner; made in several sizes, and can be furnished with one or two drain boards. Lists and full description given in our catalogue "D," copy of which we will be glad to furnish on application.

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Show Rooms:
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Mueller Self-Closing Work



(Patented)

Self-closing work has a distinct and specific duty—the prevention of waste.

Its proper sphere is public and semi-public buildings. Unless quick, positive and dependable in action, it is of no real value.

When it is quick, positive and dependable, it is a sentinel worth its weight in gold. Every time it checks a waste it makes money for its owner.

Mueller self-closing work is **unconditionally guaranteed** to be quick, positive and dependable. It closes against pressure by means of a strong phosphor bronze spring, but its operation is made Easy by roller bearings in the cap.

It is fitted either with six arm, Globe or Primo handle, as illustrated, plain or indexed.

TRADE MARK
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REGISTERED

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Eastern Division
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WE TAKE PLEASURE IN ANNOUNCING THE CONSOLIDATION
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AND THE

HENRY HUBER COMPANY OF NEW YORK

UNDER THE TITLE OF

FEDERAL-HUBER COMPANY

SINCE THE ESTABLISHMENT OF OUR RESPECTIVE BUSINESSES
IN 1857 AND 1876 WE HAVE EVER STRIVEN TO EXCEL IN THE
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REASONABLE AS WAS CONSISTENT WITH GOOD WORKMANSHIP,
AND TO APPRECIATE SMALL ORDERS AS WELL AS LARGE.

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INSTITUTIONS AND RESIDENCES, BOTH THROUGHOUT THE UNITED
STATES AND ABROAD, THAT HAVE BEEN EXCLUSIVELY EQUIPPED
WITH THE FIXTURES MANUFACTURED AT OUR FACTORIES, AMPLY
ATTEST THE EXCELLENCE OF OUR WARES.

ASSURING YOU OF OUR CONTINUED EFFORTS TO MAINTAIN
THE STANDARD OF OUR FIXTURES AND TO UPHOLD OUR UNITED
REPUTATIONS FOR FAIR DEALING, GOOD WORKMANSHIP AND PROMPT
DELIVERIES, WE BESPEAK FOR THE CONSOLIDATED COMPANY A
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642-644 PACIFIC BUILDING, SAN FRANCISCO



*Neatness, cleanliness
and perfect sanitation*

are features impossible in the ordinary water closet. The majority of them are fed from the unsightly, germ breeding box tank.

This is not so with the **UNIQUE**, which is flushed from a one-piece wrought steel high pressure tank, where it is impossible for dirt or germs to collect.

Unique



Water Closets

TRADE MARK

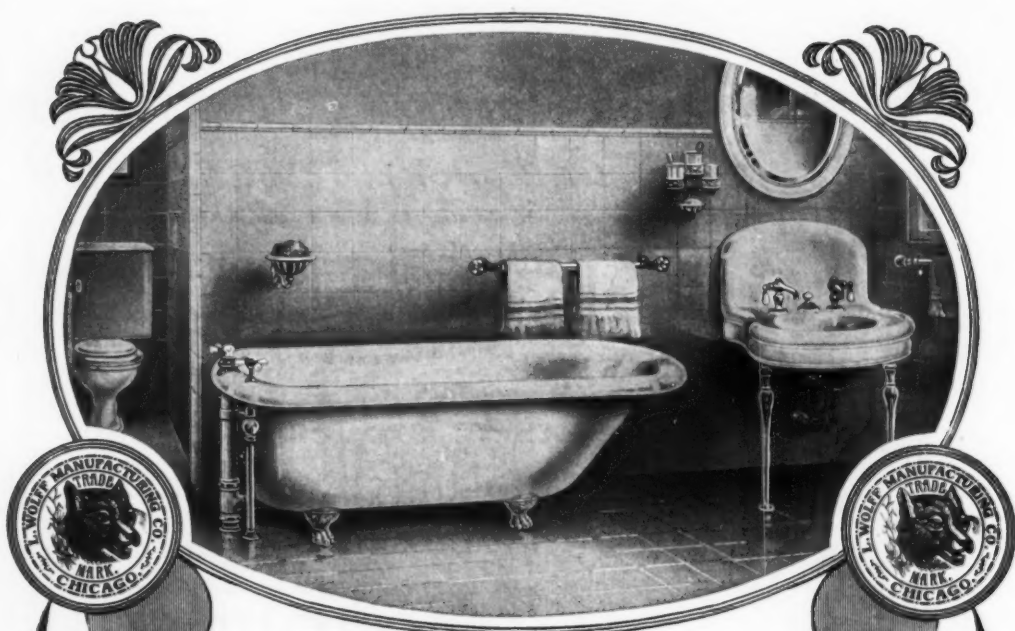
work with a strong, positive flush at a pressure of 15 to 160 pounds. Require but one-half as much water as the box tank or flushometer types. They never leak and always stand filled. Tank can be hidden or exposed. No parts to get out of order, therefore no repairs to make.

Send for catalogue.

STAPLES VALVE CO.

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“Guaranteed”
“Guaranteed”

There are as many conditions and degrees of responsibility entering into the “guaranteeing” of porcelain enameled iron plumbing fixtures as there are firms issuing “guarantee labels.”

ARCHITECTS of experience have decided that it is the name on a “**guarantee label**” that makes the guarantee worth specifying. A constantly increasing number of architects specify and insist that all porcelain enameled iron plumbing fixtures must bear the “**Wolff guarantee label.**”

Fifty-three years of quality and broad, liberal business policy are behind every “**Wolff guarantee label.**”

53 years of Quality

Established 1855

L. Wolff Manufacturing Co.

MANUFACTURERS OF

Plumbing Goods Exclusively

The only complete line made by any one firm

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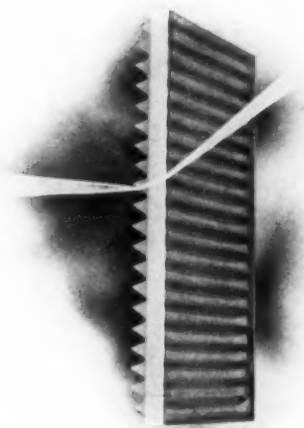
If you wish the most complete Plumbing Catalogue ever issued, send us a copy of your letterhead at once.

H

The new 1908 Catalogue of L. Wolff Manufacturing Co. Should be in every office.

THE ARCHITECTURAL RECORD.

Luxfer



This illustration shows how light rays are bent by means of prism angles

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there is rarely any need of artificial light in any part of buildings, because

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prisms will deliver daylight to almost any part of the building at a cost so small that the saving in lighting bills will often pay in one year for the installation.

Let us give you some figures on your particular dark store, loft or office building.

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INDIANAPOLIS, 342 E. Washington St.

KANSAS CITY, 948 N. Y. Life Bldg.
LOS ANGELES, 232 Bradbury Bldg.
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Satinette

and the trend of the times:

The interior of the Singer Building was finished
some months ago. With Satinette principally.

The exterior (court walls) is being finished *now*.
With Satinette exclusively.

The white enamel that a company like the Singer
would use, "principally" at first but "exclusively" after
it had been tried out, must necessarily have proved not
merely "as good as" but *better than* others.

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